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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FIFTEEN, NUMBER TWO, MAY 1988

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Geometry

can produce

legible letters,

but

art

a l o n e

makes them beautiful.

Paul Standard

Thoughts	2
<i>Geometry, art and letters.</i>	
The Letter "B"	3
<i>It started as a symbol for "shelter."</i>	
Of Art and Artichokes	4
<i>A young illustrator flourishes in farm country.</i>	
For Sale	8
<i>Prized international properties... starting at \$195.</i>	
Meet the Letterheads	10
<i>Signmaking is not just their job; it's a way of life.</i>	
The ITC Review Board	14
<i>Who's who and how they select new typeface designs.</i>	
Families to Remember	18
<i>The Bachs and ITC Kabel®—another in our series of notable genealogic and typographic families.</i>	
An Alphabardian Address Book	22
<i>Never have so many diverse Shakespearean characters appeared in one production.</i>	
Typographic Milestones	26
<i>Beatrice Warde, first lady of typography.</i>	
What's New from ITC? ITC Jamille™	30
<i>Its roots are in the classics, but its reach includes today, tomorrow and beyond.</i>	
Art Underground	36
<i>A school's advertising demonstrates its ability to teach advertising.</i>	
Bottoms Up	42
<i>A beer-and-typography buff finds pleasure under his glass.</i>	
Trenchant Messages	46
<i>From Aesop's mouth to your ear, via Letraset and ITC.</i>	
The Name of the Game Is...	48
<i>It's centuries old and has as many names and versions as there are languages.</i>	
Iskra	50
<i>A calligrapher fulfills her parents' prophecy.</i>	
Art Underfoot	52
<i>An urban archaeologist preserves an historic art form.</i>	
ITC Center Exhibition Calendar	77
<i>June 8–September 1. Over 200 pieces of the best typographic design selected from the Type Directors Club 34th Annual International Design Competition.</i>	

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FRONT COVER, THOUGHTS, TABLE OF CONTENTS: ITC JAMILLE MASTHEAD: ITC NEWTEXT
 THE INDEX TO ITC TYPEFACES USED IN THIS ISSUE APPEARS ON PAGE 70

Most people generally consider shelter the second most important ingredient for human survival. "B," the second letter in our alphabet, evolved from the ancient Egyptian hieroglyph attributed to shelter. Although the designs are somewhat different, there is a recognizable correlation between this Egyptian hieroglyph and the second letter of the Phoenician alphabet, which evolved from it, and which also meant "house." The Phoenicians called this letter *beth*, their word for "house." The name is also carried over into various names and places in the Bible: Bethel (house of God) and Bethlehem (house of bread).

The Phoenicians were trad-



ers, the foremost merchants of the Mediterranean in the ninth century B.C. They developed their alphabet for business purposes, and through the course of their travels spread it throughout most of the ancient western world.

Beth was one of the 19 characters acquired from the Phoenician traders and became the basis of the Greek alphabet. In the process, they changed the name slightly from *beth* to *beta*; and in doing so, provided us with the second part of the two-letter name that makes up the word alphabet.

B

B

B



B

B



While the name change was minor, the eventual Greek beta looks quite different from the Phoenician beth. This change gradually took place over many years. First, the character was inverted so that the triangle was at the base.

Then, through continual use, and perhaps because symmetry was so important to the Greeks, a second triangle was added and the two triangles ended up on the right side of the character.

The Greek beta further evolved in the hands of the Romans. They changed its name to *Bay*, and more important, formalized the curved strokes.

The Romans were some of the first calligraphers in the western world. They brought flowing lines and graceful curves to our alphabet. It was art born of technology. The early Greeks drew their letters by scratching through a soft wax coating applied to a wooden board; this forced them to work primarily in short, straight lines. By the time the Romans inherited the precursor to our present alphabet, letters were drawn using flat pens and brushes

on a smooth writing surface; the result was the naturally-proportioned letters we are now familiar with. It has been shown that even the inscriptions on their great monuments were first painted on with a flat brush, or similar tool, before they were carved. These letterforms were so proportionally beautiful, and at the same time legible, that they serve as a guide to type designers even today.

From the square "house," the "B" grew into one of the most beautiful letters of our alphabet.

B

B

B

B

The width of the capital "B" should be about half, or a little more, of the character height. The bottom bowl should be slightly larger than the top. Optically, this gives the characters a feeling of balance and stability. For the same reason, the middle hairline should be slightly heavier than the top, the bottom hairline just a little heavier than the middle.

B ITC Berkeley Oldstyle® Medium B
ITC Bookman® Light

Normally, the two bowls are joined by a hairline which appears parallel to the baseline and joins the main vertical stroke. There are some typefaces, however, in which the hairlines do not quite meet the verticals, or they continue the curve of the bottom bowl, joining the vertical stroke higher than the optical mid-point.

B ITC Benguiat Gothic® Medium

In a Roman typeface (a design with serifs, generally based on classic Roman design traits) the thickest part of the bowl is slightly above the center of each curve. —Allan Haley



Collage illustration for
"How the Whale Got It's Throat"
from Kipling's *Just So Stories*.



"The Inventor."
Collage of a man a bit ahead of his time.

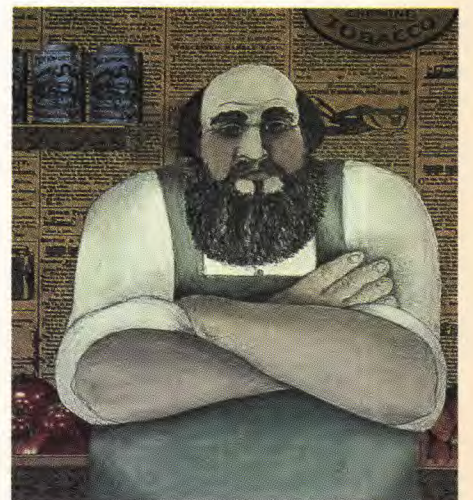


"The Lion." Ink and watercolor
illustration for a story about a lion.

Ellyn Siegel

You don't have to ponder these drawings too long to see there's a blithe spirit on the loose here. Ellyn Siegel is an artist who speaks in three different voices: in brilliant-colored fey, fantasy drawings, in sophisticated pen-and-ink line and in folksy collage paintings. She is a young illustrator, anxious to expand her horizons in all directions, but she turned her back on the big cities that nurture those industries and settled in a small town in the midst of a vineyard. There, between commissions, she tends her orange tree and artichokes and feels she's "come home to stay."

To better understand the Muses that guide her, we thought it best to let her tell her story in her own words:



"Uncle Benny." Collage and drawing
for a short story published in
Northeast Magazine 1982.

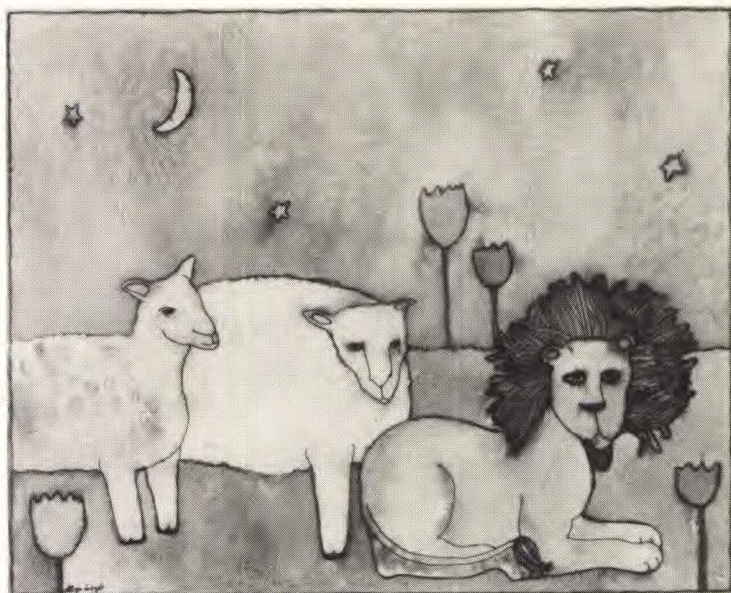
Of Art and Artichokes

Portrait of an artist by herself

"As long as I can remember, people have called me a day-dreamer. I was always the kid in school who got caught staring out the window or drawing in class when I should have been paying attention. Hackneyed as it sounds, I really have always wanted to be an artist. Even as a little kid, I was getting into trouble for not coloring inside the lines."

"When I was in Junior High School, I went out with a boy whose father was a very well-known illustrator. They lived in this beautiful house in the country, and his father had a whole separate building for a studio. He stayed at home and painted most of the time except for occasional trips into New York City, in his late model BMW, to deliver his illustrations. Being the impressionable youth that I was, I remember clearly thinking, Oh boy! That is the life for me!"

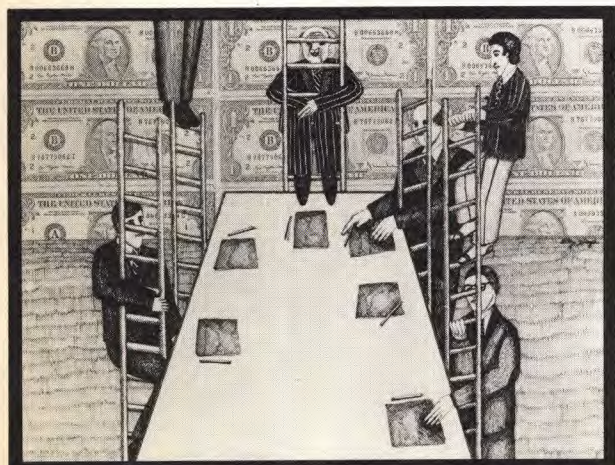
"I got my first real illustration assignment while I was still in art school (Pratt Institute, Brooklyn, New York). It was an assignment to do a 4-color illustration for an article on 'How to travel with your pet.' (Not exactly the esoteric, cover-of-Time-magazine-job we were practicing for in art school, but it was for a national consumer magazine and they were even going to pay me!) I was thrilled to say the least."



"The Lion Lying Down With the Lamb." Ink and water color.



"Levitation." A pen-and-ink drawing used in a promotional piece for herself.



"The Board Room." Black and white pen-and-ink drawing.

"I have had many jobs since that first piece appeared, but I still feel the same excitement today when I see my work in print. I feel incredibly lucky to be able to make a living doing something I enjoy."

"When I first got out of art school, I used to lug around a huge portfolio crammed full of every drawing and painting I ever did. Gradually my work evolved into three separate illustration styles. I figured if an art director said, 'Well this work is really very nice, but we really don't use much black and white art,' I could just whip out one of my other portfolios, act kind of surprised and say, 'Well, golly, look here, a whole 'nother portfolio just chock-full of 4-color illustrations. Imagine that!'"

"I have been very fortunate to have gotten work in all three styles. For me, everything I can get my hands on is just another tool that can potentially solve a particular design or illustration problem."

"You hear a lot about illustrators working towards the time when they can get out of the business to do more 'personal art,' but for me the two worlds really blend together. Once I even did a collage-painting for a lady who had just redecorated her house and wanted something to match her couch and just sort of 'pull the room together.' She sent me fabric swatches and everything. A lot of artists would turn up their noses at a job like that, but aside from the general color scheme, I really had total freedom to do whatever I wanted. She was happy with the finished painting, and so was I. There's always going to be an ultimate consumer, whether it's an art director, a collector of fine art, or just some lady who wants a painting to match her throw pillows."

"After one particular bone-chilling winter living in Brewster, New York, I decided that if I was to be a struggling artist, I might as well do it someplace where I would at least be warm. So I packed up everything and moved to California. Almost everyone who knew me said, 'What? You're just going to up and move clear across the country? You have no job. You don't know any people there!' I guess I didn't want to end up one of those people who always took the safe path and wound up wondering, 'What if...?'"



Illustration for
"The Gentle Giant,"
an original story by the artist.



Collage inspired by the song "The Blue Room."



"Farm Boy." Ink and watercolor.

"Not to sugar-coat things (there have been some real lean times for me out here), but it feels like things are starting to fall into place. I live about 40 minutes north of San Francisco, in the heart of wine country, in a little house surrounded by vineyards. Although I had never been here before, when I saw this area, I felt that I was finally coming home to stay. I am, of course, your typical transplanted Easterner; the first thing I did when I found a place to live was to rush out and buy an orange tree. And this year, I'm trying to grow artichokes in my garden.

"I guess I really believe that you can make your dreams come true if you're willing to work your buns off and not lose sight of the path you've chosen. Or as my grandfather used to tell me, 'Just follow your heart and you can't go wrong.'" Ellyn Siegel



"Different Kinds of Blues"
Black and white pen-and-ink drawing.

Ellyn Siegel graduated from Pratt Institute with a BFA in Communications Design and Illustration. She is a member of the Graphic Artists Guild and Artists in Print. Her work has appeared in the Society of Illustrators Annual (24), Print Magazine and Print's Regional Design Annual, 1984, 1985. Among her clients are Ciba-Geigy Pharmaceuticals, Parents Magazine, Aetna Life & Casualty, The Hartford Courant—Northeast Magazine, Harcourt, Brace, Jovanovich, Sunrise Publications, Houghton-Mifflin and Columbia University.

Marion Muller

WE WANT TO SELL FOR SALE FOR SALE

The west side of Manhattan...



and all of Central Park...

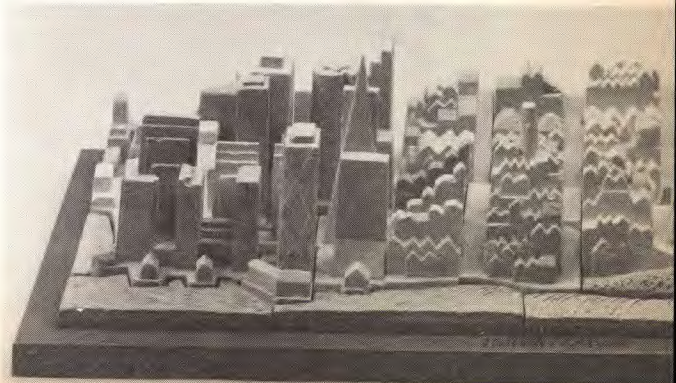
a portion of Paris



including Notre Dame and the Eiffel Tower...

One or more of these prized parcels of real estate can be yours for as little as \$195. Best of all, you can enjoy them in the peace and quiet and comfort of your living room or office.

San Francisco from Coit Tower to the Golden Gate Bridge.



What you see here are small scale bird's-eye view sculptures of renowned cityscapes. They were conceived and executed by two young Italian artists, John Dell'Orto and Paolo Costa. The young men met as students at the *Accademia del Brera*, in Milan, and upon graduation opened their own studio, offering services in graphic design and photography. When Costa went on to study architecture, he brought another dimension to the studio's work. The fusion of all their talents gave birth to the concept of city sculptures, which has been so successful that their studio, *Fabbrico Di Dedalo*, is now almost totally given over to their "real estate" and related projects.

As is often the case, the concept came easier than the craftsmanship, and it took a good deal of new experimen-

tation to arrive at their *modus operandi*. For each new city, the artists start with a set of aerial photographs from which they select the most satisfying site. They look for identifiable landmarks, provocative street patterns, contrasts of massed buildings and open spaces, and all such esthetic details that make for sculptural surprises. Once the site is selected, they make a three-dimensional model based on the aerial photo. Although they aim for verisimilitude, in truth they frequently take liberties—lop a few stories off a building here, add a clump of trees there—for the sake of esthetics and practicality. Finally a master cast is made for producing the replicas.

After numerous trial runs they found that gesso combined with acrylic resin was the perfect medium for

their reproductions. It is durable, non-porous and takes up color in muted pastel tones that provide the perfect atmospheric effect. Best of all, it is cheap, lightweight, and can be finished in a variety of textures.

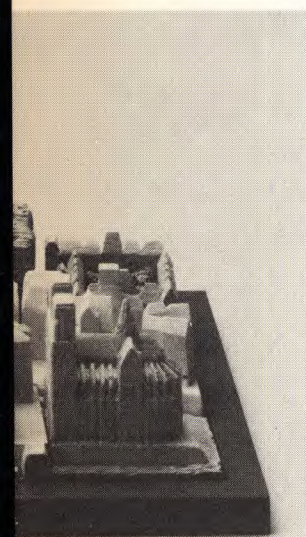
As if the charm of the miniatures were not enough, the artists invested the sculptures with another beguiling feature: each cityscape is cast in a number of free-form sections so that it can be disassembled and reassembled like a jigsaw puzzle. In a final benevolent touch, and at the request of a number of patrons, they have added a removable Plexiglas cover for each piece of sculpture so that their cities exist in dust-free unpolluted splendor.

The response to these sophisticated, playful works of art has been stunning. They are being gobbled up by people who are sentimental about their home towns, foreign cities they have visited, and those bathed in literary and romantic associations.

Recently, Dell'Orto and Costa have expanded their horizons to include squares and piazzas of universal fame. Information about City Sculpture Puzzles and related works of Dell'Orto and Costa is available from C.R. Fine Arts, Ltd., 249 A Street, Studio 35, Boston, MA 02210.

by Marion Muller

Photographed by VanBlerck Photography



Meet the L

As is its paradoxical nature, the sign industry, in the peak of health these days, nonetheless suffers from an identity crisis. Over the course of time, three distinct personalities have emerged. There's the custom electric industry—a group of 3,000 to 4,000 shops which design, manufacture and install about \$3 billion worth of internally illuminated signs per year. Then there's the out-of-home industry, which is comprised primarily of billboard and transit advertising companies. These firms don't sell signs per se; they sell advertising—approximately \$2 billion annually—or a one to two percent sliver of the total media advertising pie.

The third major group, called for no particularly good reason the "commercial sign industry," is made up of the vast majority of small signshops across the U.S. and Canada. These are the signpainters, the woodcarvers, the pinstripers, the gilders, the calligraphers, et al. In terms of numbers, this is the largest segment of the sign industry—about 30,000 shops, according to estimates. Of course, no one knows for certain because the commercial sign industry is made up not only of a fair number of perfectly reliable and established enterprises, but also includes a number of people who work out of garages, or who hold other full-time jobs, or who don't advertise in the yellow pages, or who make more moves than Mayflower. At present, no reliable demographic information exists which truly keeps track of this segment of the industry (nor defines exactly who belongs to it).

Unlike the custom electric shops or the outdoor advertising industry, the commercial sign industry has no trade association, no paid president, no paid membership dues, no marketing organization, and no lobbying representation in Washington watchdogging its interests. Nevertheless, no taxation does not necessarily mean no representation...



During one Letterhead meeting, Mike Sargent sat down and carved himself an identity.



Rick Glawson, Fine Gold Lettering, Harbor City, California, designed and gilded this intricate A.

etterheads



Jeff Cahill, from Colorado Springs, designed and fabricated this in-house project which required approximately 90 hours to complete.

By Bill Dorsey
Managing Editor
Signs of the Times magazine

Designed by Magno Relajo, Jr.
Art Director
Signs of the Times magazine

MEET THE LETTERHEADS—a delightfully eclectic, completely unofficial, remarkably efficient, non-profit, "non-organization" of craftsmen who occupy a peculiar place within the sometimes maligned, often misunderstood sign industry. Needless to say, here's a group which defies too-easy labeling. Without

funding from product manufacturers, without an official membership roster, without even any compelling economic reason to exist, the Letterheads have truly succeeded—without really trying. Perhaps that's because the Letterheads are not really a physical entity, so much as they are the embodiment of an idea, a movement. And as any good "brother or sister of the brush" knows, an idea can survive without funding.

From one perspective (let's call it "the big picture"), the Letterheads have existed ever since Cro-Sign Man first picked up a brush. Just as there has always been a somewhat petty faction of painters who squirreled away trade secrets, there has also always been a fraternity of sign-painters who loved to talk shop and share techniques. Barely a decade ago, however,

the informal meeting of eight young sign-shop apprentices in Denver resulted in a formal name. After much deliberation and even more green chili and beer at Rick Flores' Rustic Sign Studio in Denver, someone (no one knows exactly who) came up with the name that stuck.

As the legend goes (and grows) those first few monthly meetings were intimate, creative and intense. The emphasis was on learning for learning's sake. Egos were checked at the door. One-upmanship was considered bad form. For a few bright and shining moments each month, the idea was to improve one's craft while enjoying one's company, to experiment and experience.

The idea worked. Digging back into the dusty stacks of libraries and even dustier signshop bookshelves, the Letterheads

unearthed a wealth of all-but-forgotten information. Lost techniques were revived; past masters of the trade were revered. Old sign books became bibles and the men who wrote them—heroes of today.

There was no want of reading material: Frank Atkinson's *Sign Painting Up to Now* (published then in 1909), Charles Strong's *Book of Designs* (a 1910 compendium of Art Nouveau illustrations), Henderson's *Sign Painters* (featuring Denver's own John Ohnimus in 1906), J. N. Halsted's *Modern Ornament and Design* (circa 1927), and many more.*

The sign painters of that era were, in a very real sense, the graphic designers of today. They were not viewed as they sometimes are in the '80s: as "fabricators," or "manufacturers," or that most servile of all descriptions, "vendors." No. The sign painters then were designers—and respected as such. After all, it was often the sign painters who were called in to design the earliest advertising broadsides. And much of the graphic design's roots can be traced back to the legacy left by the turn-of-the-century sign painter.

The Letterheads could see this clearly. From the beginning, they recognized the need to see the present through the eyes of the past. So they studied the classics, and their knowledge grew.

If truth be told, this was probably the Original Letterheads' golden age (although, like most golden ages, no one knew it at the time). It was not to last. The creative atmosphere eventually was disturbed by clashes of opinion, differences in personalities. The upshot? People went separate ways.

For a while, it appeared the Letterheads were about to become little more than a historical footnote. Then, a funny thing happened. The Letterheads were given a larger forum in which to display their work. When *Signs of the Times* sponsored what has become an annual design contest, the Letterheads now had an international audience for their designs (which had, by then become too good *not* to notice). During the late '70s and into the early '80s, the Letterheads didn't just enter ST's design contests; they dominated them. And when it came time for us to credit the winners, their entry blanks always include the enigmatic footnotes: Mark Oatis—a member of the Letterheads. Noel Weber—a member of the Letterheads. Rick Flores—a member of the Letterheads.

Curiouser and curiouser. Inquiring minds wanted to know: Who are these guys? And what's a Letterhead?

An interview here begot a magazine article there. Soon, the Letterheads became favorite sons to the family of talent which collectively makes up the commercial sign industry. A new generation of craftsmen—many of whom had never even met the Original Eight—adopted the Letterhead name and its irreverent motto: I.O.A.F.S. (which stands for "It's Only A sign;" the "F" means irreverent).

Of its own vitality the movement gained momentum. Unsponsored but completely accepted Letterhead chapters entered the fold. Gatherings occurred in all sorts of shapes, sizes and denominations. There were national meetings, regional meetings, local meetings. Typically each came complete with its own name: the "Denver Exchange," "A Happening Fandango," "Sign Mania," and the best ever—"The Santa Cruz Anti-Stagnation Rally."

Personal participation was the order of the day. Attendees were asked (but not expected) to bring both a project (using an adopted theme as the subject) and a portfolio of their work (which was displayed for all to appreciate). Each meeting also had its own graphic identity, which took literal form on T-shirts, buttons, bumper stickers and assorted paraphernalia. Indeed, almost everything at these meetings was fair game for the Letterheads' peculiar brand of graffiti—whether it was painted, airbrushed, gilded, routed, sandblasted, carved, pin-striped, screened or tattooed. In Denver, at the '85 National Meeting, several Holiday Inn top-floor windows were trimmed in pastel colors (water-based for the maids' sake). One money-conscious group of signpainters bargained with a taxi driver; they'd pinstripe his cab in exchange for a ride from the airport. Sometimes, such graphic contributions were anonymously donated at "grave" personal risk. Reportedly, an over-zealous signpainter was almost caught committing a federal offense. No—he didn't tamper with the mail; he tampered with the mailbox. As a result, a picture postcard scene of a setting sun now fittingly adorns the mailbox at Skyvue Drive-In in Santa Cruz.

Nothing escaped "The Mark of the Letterheads." From walls to windows, wagons to wheelbarrows, every surface



A core group of Letterheads collaborated on this project: Jay Cooke, Paul White, Jim Pritchard, Mark Oatis and Al Zanetti. (Photographed from below.)

was its own canvas. In such a context, it was perfectly acceptable when a piece of yesterday's trashy pizza was outlined in today's treasured goldleaf script. "Less is more" is not this group's favorite saying.

Of course, these meetings were not all just for the spray-painting of America.

They had their serious moments too—formal schedules of workshops and demonstrations, presented by fellow Letterheads for the benefit of all. Old techniques such as glue chipping and "marbleizing" on glass were taught. The meetings also presented a forum for some "old walldogs" to show off time-honored tricks. For instance, someone might load up a brush with paint, place it on a piece of glass, let it go and wait for gravity to take effect. Gradually, the brush would slide its way down the glass leaving a perfect stripe behind. The Dead Man's Brush was brought back to life.

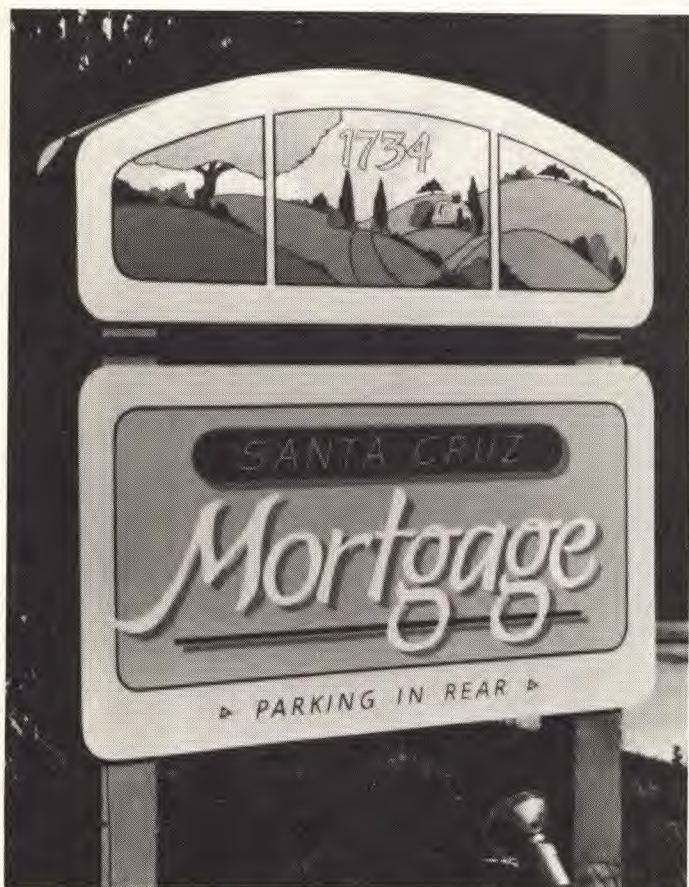
The Letterhead meetings had become events—each with its own personality.

Some were rather exclusive—"by invitation only." Others attempted to attract the Common Man by catering to the lowest common denominator. A meeting in Dallas included this entertainment: a late night sojourn to Billy Bob's (advertised as the world's largest bar) and a trip down strip joint row the following night. In Chicago, a "for women only" meeting, sponsored by a self-proclaimed group of "Sign Hags," was subsequently crashed by a bearded man in drag. In reaction to these shenanigans, a Kansas City group held a utilitarian "no-frills" meet, which meant no fees, no T-shirts, no food and no convention high-jinks.

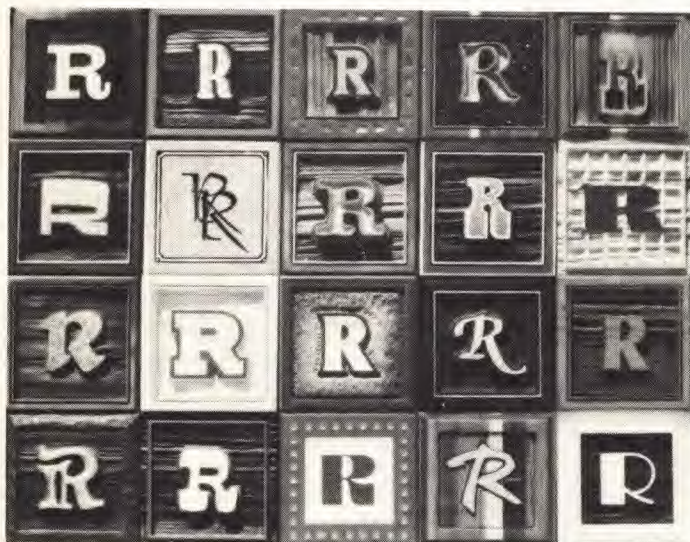
The Letterheads have arrived. They are now established enough to parody themselves. So what if one group of signpainters, in a not-so-veiled reference to their rather unsettled personal lives, kiddingly refers to themselves as members of Paintin' Place? Put-ons are proper. They're accepted.

Butch Anton, a.k.a. the Superfrog, attempts to link his vocation and avocation, i.e., signpainting and scuba-diving. On "Bad Medicine Lake, MN, Dead of Winter," the Superfrog staged his own Winterfest. Scheduled events included an underwater color demonstration, ice blasting, cold leafing, ice chipping... well, you get the idea.

Anton is but one supporting player in a cast of Letterheads who work hard, and at the same time, hardly work at all. For them, it's fun. Things are not taken too seriously. Alton Gillespie, for example, can play a fair rendition of the "Yellow Rose of Texas" on his airbrush. Bruce Suba, a self-professed "mad scientist," replaced the spark plug wires on his Ford T-Bucket with alternate blue and purple neon tubes. After months of experimentation and some assistance from professor Larry Albright (of the wonderfully named "Institute of Eternal Light"), Suba had contrived for himself a hot rod



Sign design by Carl Rohrs, Santa Cruz, California.



Mike Jackson, Jackson Signs, Jackson Hole, Wyoming, demonstrates types of styles and backgrounds at his in-shop "R-Wall."

that glowed gloriously in the dark.

Suba's creation stirred publicity outside the industry, as have several of the Letterheads who have carved out reputations beyond the bounds of their trade. In his acclaimed "On the Road" series, for example, Charles Kuralt interviewed one of the most legendary Letterheads, Steven Parrish. Up until he died not long ago, Parrish traveled the Midwest doing one thing but doing it right: He gilded bank windows. Why only banks? "Because that's where the money is." Sadly Parrish died with only a little bit of it. A memorial fund has been established to help out his widow.

His memory survives. Several years ago, some Letterheads were surprised but delighted when Parrish showed up unannounced at a local meeting in Boise, ID—1,293 miles from his home in Aurora, NE. "I had a job to do in Wyoming," said Parrish, "so I thought I'd swing up to Idaho and see what you guys were up to."

What the Letterheads "were up to" was as serious as any other business which happens to be your livelihood and reason for being. If a laborer works with his hands, a craftsman with his hands and mind, then a true Letterhead is closer to the artist: he works with his hands, mind, heart and soul. And like the artist, personal deportment is not reality. The quality of one's work is. That is what is respected. For a good Letterhead, it's more than just a job—it's a way of life. And who you are is inseparably tied to what you do.

*At present, any Letterhead worth his mahl stick is expected to have at least gleaned a small library of these out-of-date, sometimes out-of-print sign books. The most popular of these books (Atkinson, Strong, Halstead, Martin) have been reprinted in a sign classics series published by *Signs of the Times*, 407 Gilbert Avenue, Cincinnati, OH 45202.



Gary Volkman provided the intricate gilding for *Signs of the Times* cover in October, 1984. ST's art director, Magno Relojo, Jr., has since redesigned the magazine starting with a new logo.

To understand *Signs of the Times* is to understand its place in a historical context. When the magazine began, way back in May, nineteen-aught-six, there was no radio, no TV and only 150 miles of paved roads in the entire country. Signs, along with the print medium, were the two primary forms of advertising in which entrepreneurs (in an age of entrepreneurs) could get their messages across.

No wonder, in those early days, advertisers went to great lengths finding ways and means to utilize this country's most exciting new discovery: the incandescent bulb. For the sign industry, light bulbs made possible the first form of around-the-clock identification. And the magazine, as was the literary style of the day, waxed poetically about the possibilities: "Man is by predilection and hereditary right a nocturnal animal. The labor he performs under the sun ceases with its setting. Then he abandons himself to the subtle influence of the night."

The electric sign, more specifically the huge spectaculars which dominated the Great White Way in New York City, actually became a part of Americana, landmarks for which cities became famous. *Signs of the Times*, always championing the cause, predicted a bright future: "Would you compare an electric sign with a magazine advertisement—even the most subtle? As well compare the sun to a bottle of ink."

As the decades passed, *Signs of the Times* followed the dictates and conventions of commercial art. By the mid '20s, neon made its colorful appearance on the cityscape. The shadowless, fluid form of illumination worked well highlighting the Art Deco architectural detailing of the '30s. World War II interrupted the industry's (and the magazine's) momentum, but, ironically, the technology arising from the war effort spurred the development of the industry's modern-day staple: plastic. By the late '40s, and into the '50s and '60s, acrylic plastic became the popular material of choice. Neon, once upon a time the star on the horizon, slowly and inexorably lost its sheen. Especially during the '70s, it became synonymous with all that was tacky and garish in this world.

All that has changed in the age of Miami Vice: Today, neon once again appeals to America's collective conscious.

Of course, in the '80s, just about everything's in fashion: Victorian and Art Nouveau designs of 1900–1920 are accepted alongside Art Deco of the '30s. So-called "rude graphics" of the '50s (now ballyhooed by "commercial archeologists") have found a niche next to the hi-tech look of Tomorrow. With each accepted style, there are specialists proficient at creating it. As the article on the Letterheads suggests, a passel of industries has emerged to supply this demand for alternative forms of signs, graphics and outdoor advertising.

Signs of the Times, meanwhile, profits from the diversity (as its 260 pages per month in 1987 attest). The growth of the magazine, meanwhile, has been paralleled by the growth in the company's book division as well as *Signs of the Times'* sister publications: *Screen Printing*, *Site and Visual Merchandising and Store Design*.*

Changes in size and editorial direction notwithstanding, *Signs of the Times* has remained remarkably stable in its 80 years. Amazingly enough, there have been only six editors in its history, including its present-day director, Tod Swormstedt, the fourth generation of the family-owned company which has always maintained its headquarters offices in Cincinnati, OH.

For more information about the company or the magazine, contact ST Publications/407 Gilbert Ave./Cincinnati, OH 45202; phone: (513) 421-2050.

*VM&SD's roots, by the way, go deeper than even *Signs of the Times*. In 1897, VM&SD's direct ancestor, the *Show Window*, premiered. Editor Frank Baum, however, was more famous for another literary endeavor: he wrote *The Wizard of Oz*.

International Typeface Corporation

Review

New typeface designs can't be just picked out of a hat. They must be sought out, culled through, carefully determined, and painstakingly developed. Not an easy task. And, certainly not a task for a single individual.

At the very heart of ITC's reason for being is the commitment to releasing new typeface designs. From the very beginning (when we released ITC Avant Garde Gothic in 1970) ITC had delegated the authority of choosing and developing new typeface designs to a board of highly qualified typographic experts. In the past the ITC Review Board was comprised of such people as Herb Lubalin, Ed Benguiat, and Aaron Burns.

Until now the Board worked in somewhat of a state of anonymity. No one outside of ITC knew who was on the Board; the workings of the Board were not published; meetings were not announced in U&lc. The only thing made readily apparent was the eventual, and final, judgment of the Board regarding which typeface designs ITC would release. While at the time anonymity seemed the appropriate attitude, we now believe that people should know who sits on the ITC Typeface Review Board, how the Board is organized, how its meetings are structured, and the process we go through to release a new typeface design.

Purpose of the Board

Simply, it's the job of the Review Board to help ITC choose and release the best possible typeface designs. Unfortunately, the process is considerably more complicated than the directive. It involves meeting three or four times a year, judging new submissions, discussing proposed design concepts, reviewing continuing work, and guiding development process of a design solution.



Colin Brignall

Who's Who

To accomplish this task we have assembled what we believe to be a highly qualified and talented group of Board members. We wanted to gather people from a wide range of disciplines, different tastes, and diverse range of experience. Our primary criterion was that each member excel in his or her use and knowledge of, and commitment to, type and typography. Only future generations of type specifiers and typographers will determine whether we made the correct choices. In the meantime, we would like to introduce the present Board to you.

Colin Brignall is the Type Director for Esselte Letraset in London. Prior to this appointment in 1980, he was a Senior Type Designer in the Letraset Type Studio. Mr. Brignall has been responsible for the creation of more than 100 typefaces, which, although initially released for dry transfer lettering, now can be found on virtually every form of type setting and imaging equipment.

Among his early works are Harlow, Aachen Bold, Premier Shaded and Super Star.

More recently Mr. Brignall has entered the demanding area of designing typefaces suitable for both text and display applications and includes the Italia, Romic, Corinthian and Edwardian families among his accomplishments.

Aaron Burns needs almost no introduction. A graphic designer and typographic consultant for over 40 years, the international typographic industry has benefited from his unique ability, creativity, wisdom, and dedication to improving our craft.

He is Chairman and co-founder of the International Typeface Corporation. From 1970 to 1987, he was ITC's President and Chief Executive Officer. He is an Editorial Director of Upper & Lower Case (U&lc) and is the author of the book, *Typography*, published by Reinhold Publishing Corporation.

Mr. Burns also founded the International Center for the Typographic Arts (ICTA) and was its Director from 1960-1965. In 1964 ICTA sponsored the first world typographic exhibition, Typomundus 20, in Toronto, Canada.

An active member of the Art Directors Club of New York; the Type Directors Club of New York; Honorary Member of the Society of Typographic Designers of Canada; Compagnons de Lurs, France; Mr. Burns is also a member of the Board of Directors of l'Association Typographique Internationale (A.Typ.I), Paris, Geneva. In 1983 he was elected to the Hall of Fame of the Art Directors Club of New York. In 1985 he was honored by A.Typ.I with his appointment as lifetime Honorary Vice President, and presented with The Type Directors Club of New York Annual Gold Medal Award. He is a former member of the Board of Directors of the American Institute of Graphic Arts.

Board

Allan Haley is Chairman of the ITC Typeface Review Board. In addition to this responsibility he is Executive Vice President of ITC. Prior to joining ITC in 1981 he was the Typographic Consultant to Compugraphic Corporation. An accomplished type designer, Allan has created many popular faces. He is highly regarded as an educator, and for his efforts to raise typographic awareness in our industry.

Allan sat on the Board of Directors of the National Composition Association (NCA) for five years, and was one of the principal founders of the Friends of the National Printing Museum. He is a member of the American Institute of Graphic Arts, the Society of Typographic Arts, and sits on the Board of the New York Type Directors Club. Besides regularly contributing articles to *U&L* and many other typographic communications publications, he is author of the book, *Phototypography*.



Allan Haley

Mike Parker is another who virtually needs no introduction. He brings nearly 30 years of experience in typography to the ITC Typeface Review Board. This includes 22 years as the head of the Typographic Division of the Mergenthaler Linotype Company and six years as President and Chairman of Bitstream Inc. Known throughout the typographic industry, Mike has led the fight for typeface protection and high technical standards in typography. He has lectured and written extensively in this field.

Mr. Parker is currently President of The Company, in Boston, Massachusetts. The Company was established to provide consulting and sales services to the typographic industry. Its specialty is assistance to those involved with imagesetting systems in evaluating their markets, forming strategic relationships, and taking advantage of newly created opportunities in the world of digital imaging.

Jay Schechter is also an Advisor to the Board. He is that rare combination of typographer, designer and businessman. Mr. Schechter learned his trade at Photo-Lettering, Inc., several other prominent New York typesetting studios, and his own design firm, Visual Identity. He is currently the Director of Typographic Design at Characters, one of New York's most capable and aggressive type houses.

Jay is also no stranger to the creative world of typeface design. Twice he won the Visual Graphics Corporation's competition for typeface design, and his Jay Gothic family, which was for years a mainstay of display typography, has recently been released for digital text and display typesetting equipment.

Marjorie Spiegelman is the President and founder of Spiegelman Design Associates, a creative group specializing in desktop publishing. Her studio uses this new computer technology to help implement creative solutions to clients' design needs in the areas of corporate identity, annual reports, and book and magazine design. Marjorie's clients range from Aldus Corporation and Apple Computer to Wells Fargo Bank and Zellerbach Paper Company. *PC World*, *MacWorld*, and *Publish!* are also examples of her capabilities as a designer.

In her role as an Advisor to the Board, Ms. Spiegelman's unique blend of scientific as well as artistic sensibilities (she holds a Bachelor of Science degree in Biochemistry from Harvard, as well as a Master of Fine Arts from Yale) provides ITC with special insight into the technical—and esthetic aspects of letterform communication.

Erik Spiekermann is an accomplished type designer, graphic designer and typographic consultant. A native German, he spent five years working and lecturing in London. Now living in West Berlin, he has a studio, MetaDesign, which specializes in corporate design work, and complex design systems. Mr. Spiekermann has written numerous articles on type and typography, and even what he calls a novel on type. The book, *Rhyme & Reason: A Typographical Novel*, was originally written in German, but has since been translated into English.

In addition to his other accomplishments, Mr. Spiekermann designs type. He has designed several text typefaces for Berthold AG in Berlin, and others for private corporate accounts. He was commissioned by the West German Post Office to create a new alphabet design for their use.



Aaron Burns

Cynthia Hollandsworth is an Advisor to the Board. It is her responsibility, along with three other Advisors, to not only help determine which faces ITC releases, but also to provide input regarding the "hands-on design" and use of typefaces.

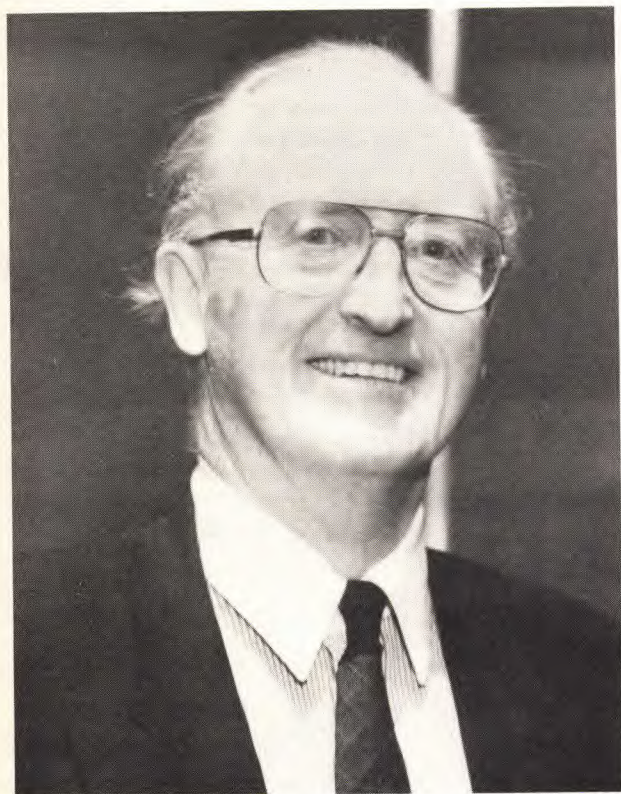
Ms. Hollandsworth is the President of AlphaOmega Typography, Inc., a design studio dedicated to typeface development. She is also the Director of Typeface Development at High Technology Solutions, in Poughkeepsie, New York. In addition, she holds the very demanding responsibility of coordinating and directing the efforts of the newly formed Typeface Design Coalition. In this latter position she is working tirelessly to obtain copyright protection for typefaces in the United States.



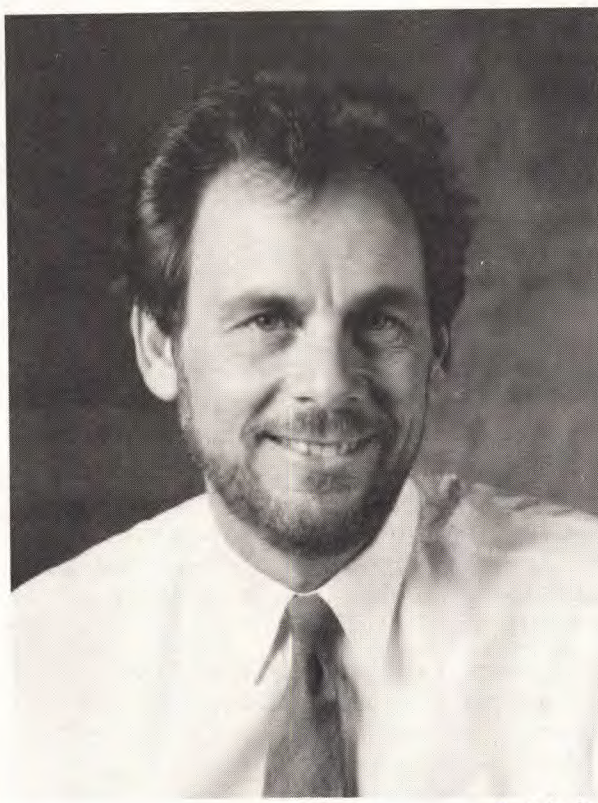
Cynthia Hollandsworth

Maxim Zhukov is alphabetically the last, but certainly not the least important contributor to the Board. In his role as Advisor, he provides insight into the use of type in the graphic and book arts in addition to the particular needs of the international type market.

Mr. Zhukov was born in Moscow, and has spent the majority of this professional life working in the USSR. He is the recipient of numerous awards and honors for his work as a freelance graphic designer and art director. Mr. Zhukov was Design Editor at *Iskusstvo Art Publishers* and Art Director for *Mir International Science Publishers* (both firms in Moscow). He is currently Chief of the Graphic Presentation Unit of the United Nations Publishing Division in New York. Mr. Zhukov has a particular interest in typography, lettering, and typeface design. He was Consultant for the Type Design Department of the Moscow Printing Research Institute, and has written extensively on typography, book, and type design. In 1983 Mr. Zhukov's translation into Russian of Emil Ruder's *Typographie* was published with his commentaries.



Mike Parker



Jay Schechter

ABCs of Alphabet Design

Our first task was to build a strong and capable Review Board; next (because even the best of boards cannot operate in a vacuum) we needed to provide them with clear-cut guidelines for selecting ITC typeface designs. Recently, when we updated these guidelines, we also took the opportunity to re-evaluate our policy toward typeface designers. What follows, then, is the result of our thinking.

Beauty is always first

Several qualities are looked for when the Board considers a new typeface. The first, and always the most important, is "beauty." If the Review Board agrees on the beauty of a typeface, they begin to judge the other attributes of the design.



Marjorie Spiegelman

Unique, but not overpowering

The Board next judges the distinctiveness of the submitted typeface. Ideally, it should be sufficiently different from other typefaces that an unsophisticated user would readily distinguish it from other designs. This is a key to the marketability of a typeface. It must look new, fresh and distinctive. Yet, another requirement is that the design not be so unique that its usability is impaired. There is a fine line between unique and overpowering; a line to be approached but not crossed.

Text applicability

While display typefaces are the spice of typographic creativity, ITC does not encourage display-only typeface submissions. Every ITC typeface must be practical for a wide range of text as well as display applications.

While the ITC Typographica Series (to be introduced Summer 1988) allows more latitude for design distinction and is aimed at more display-oriented usage than the more traditional ITC releases, even these faces must have wide applicability in sizes above 14 point.

Family development

ITC prefers to release typefaces as a family of three or four weights of romans with corresponding italic designs. We try to release families which have drawn italics that are cursive designs, as opposed to those that are merely slanted versions of the roman style. Expanded and condensed variants of the basic design are normally not necessary due to the existence of digital typesetters which can electronically modify a design.

Originals

ITC looks for original typefaces. While in the future, the design of additional typeface revivals for our library may take a higher priority, the concentration now is on new, and original typeface designs.

Step One...the process

A new typeface design should be submitted to the Board in three or four weights of roman and corresponding italic designs. These should be presented by showing the word "Hamburgerfonts" in initial cap and lowercase in the four weights of roman and corresponding italic designs. In addition, the word "HAMBURGERFONTS" should also be rendered in all caps of the lightest (usually Book) weight.

The Review Board judges the design on the merits of this presentation. While an explanation of the design can be helpful in some cases, it is the "Hamburger-fonts" renderings which will determine the future of the alphabet design at ITC.

Step Two

If the Review Board reaches a favorable decision at this first step, ITC will request that the designer render a full alphabet in the lightest weight of roman and its italic. The necessary complement is approximately 120 characters which include caps, lowercase, figures, punctuation marks and accents. Letters should be drawn at least 2½ inches on the cap height.

The designer is, of course, compensated for this effort. ITC will pay \$3,000 if the work is completed and delivered within six months, and \$5,000 if it is delivered within four months. At this stage no final decision has, as yet, been made regarding release of the design; however, in order for payment to be made, the designer must sign the ITC Designer Contract. This establishes ITC's intentions and the designer's responsibilities.

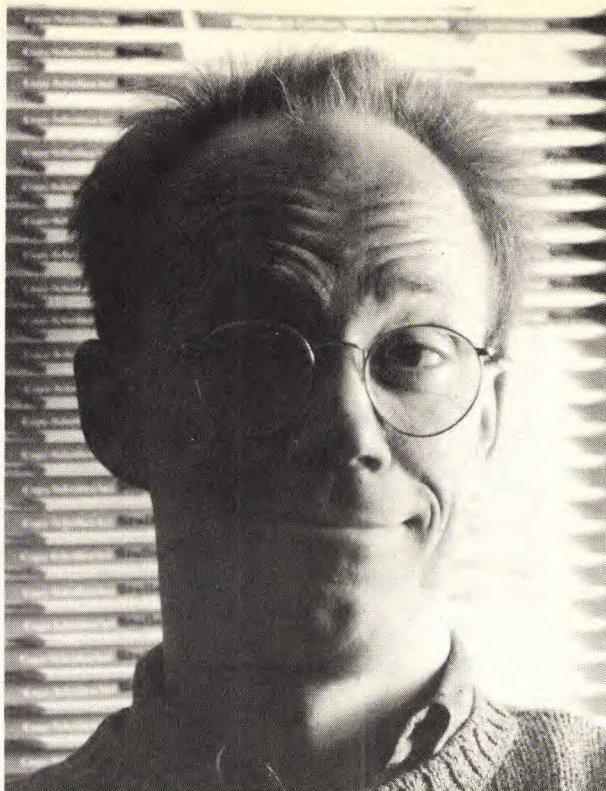
Text Test

The alphabet art is used to create a prototype font and extensive text printouts for the Review Board to study. While the "Hamburgerfonts" rendering allows the Review Board to study and evaluate a basic design, the text printout enables the Review Board to test the basic design under "real-world" conditions.

If the art submitted to us is not of quality suitable for reproduction purposes, ITC retains the option to cancel the design development process unless the art is satisfactorily corrected by the designer, or arrangements to have the art corrected are made by ITC. This would be done, of course, with the approval of the designer. If ITC takes responsibility for correcting the art, the expense incurred will be deducted from the first royalties earned by the designer for the typeface.

Step Three...market research and more tests

If the text printout produces a favorable evaluation from the Review Board, the typeface is researched and studied for sales potential and marketability. If the Board is able to reach a positive decision on the initial text test—and the market research proves favorable—full alphabets in the boldest weight of roman and italic are requested from the designer. These must meet the same design criteria and have the same character complement as the lighter weight. The same designer compensation program also applies to these designs. These designs are also made into a prototype font from which a test printout is generated. The Review Board then studies this printout in conjunction with the lightest typefaces in the family and makes a final determination concerning the design.



Erik Spiekermann

Final Steps

In the event of confirmation, these extreme weights are then sent to a CAD (Computer Aided Design) company where interior weights of the typeface family are developed and the small caps, superior and inferior characters, fractions, and the remainder of the 250 characters in a standard ITC release complement are completed.

In the event of non-acceptance

If, at any point, the Board determines that a typeface should not be released by ITC, the designer will be notified and is free to submit the face to any other company, or to re-submit it to ITC at a later date. The alphabet design fees paid by ITC are not due back from the designer, however, no further design payments will be made by ITC should the design be re-submitted.

Designer royalties

Upon release of the typeface family the designer is paid a royalty equal to ten percent of all revenues ITC receives from the sale of the family. (This includes the versions created by the CAD company.)

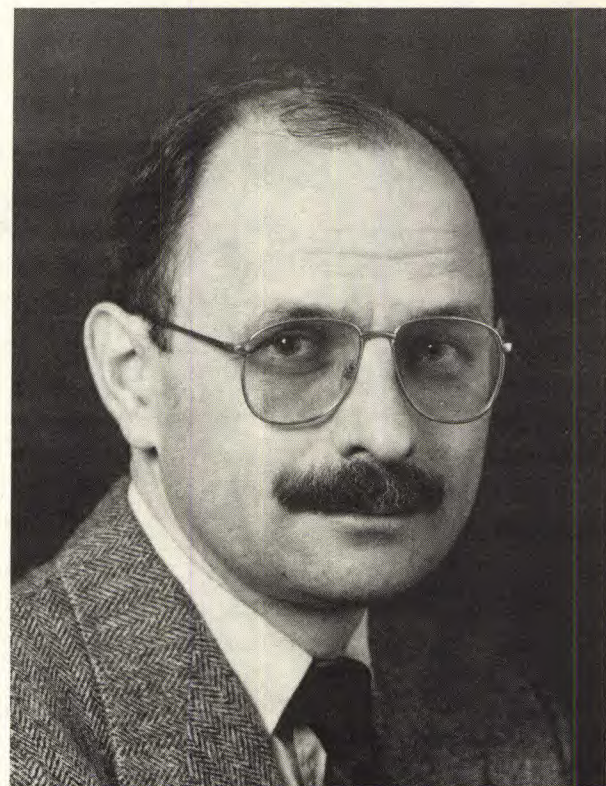
No guaranteed sales

ITC cannot guarantee that an accepted typeface will succeed in the marketplace. The public determines that, not ITC, and not ITC Subscriber Companies.

Some typefaces may take years to become fully appreciated by the public. Some typefaces may never be popular.

What are the prospects for acceptance?

ITC generally releases four typeface families a year. Since the number of submitted designs far outweighs the number that can be issued, the mathematical chance that a design will be accepted is quite small. We are, however, constantly seeking those fresh, hard-to-find designs that are beautiful, distinctive, have wide applicability, and that can be executed as a full family.



Maxim Zhukov

T HE BACHS



Carl Philipp Emanuel Bach and Johann Christian Bach

Anyone with 20 children to feed had better be a tireless worker. But it was not just the pressures of supporting a large family that prompted Johann Sebastian Bach to turn out cantatas, fugues, choral, organ, orchestral and chamber music in prodigious quantities. Music flowed naturally through his veins as it did through four branches of the Bach clan—through ancestors, grandparents, uncles, cousins, fathers and sons—starting 100 years before Sebastian's birth and continuing for 100 years afterwards. Johann Sebastian Bach was simply the most prolific and the most gifted of them all.

He was born in 1685 in Eisenach in central Germany. His father taught him to play the violin at an early age, but when he was only ten his parents died, leaving him in the care of an older brother, an organist, who became his guardian and music teacher. Sebastian's talent on the organ was so precocious and intimidating that, so the story goes, his brother jealously tried to smother his progress by forbidding him access to scores by the foremost composers. Undaunted, Sebastian stole out of bed in the dark of night to copy the scores by moonlight. These nocturnal labors, some believe, damaged his vision and caused his eventual blindness.

When he was 15, however, his brother died and Sebastian struck out on his own. He moved through jobs as chorister, organist, chamber musician and Kapellmeister in several different locations, and finally in 1723 he became cantor and organist of Thomasschule in Leipzig, where he remained for the rest of his life. It was during those last 27 years that he wrote his most important music: over 300 cantatas, three great Masses, choral music, concertos, solo music for harpsichord, clavichord, organ, violin and cello, as well as orchestral and chamber music for private patrons and gentle compositions for his own family musicales.

His prolific output was only one reason he became known as "The Father of German Music." Although not an innovator, Bach expanded and refined established music forms to their most exalted heights. His most unique and confounding gift was his ability to transcend severe, logical, mathematically structured forms and produce music that was emotionally charged to the point of being sublime.

When Sebastian died in 1750, five of his sons continued the Bach tradition of careers in music. But the two who were most successful and whose works are still performed and recorded today are Carl Philipp Emanuel and Johann Christian Bach.

At the age of ten, Carl Philipp Emanuel (1714–1788) entered the Thomasschule where his father was employed as cantor and organist. His higher education continued at the University of Leipzig, where he set out to study jurisprudence, but almost immediately after earning his law degree he abandoned that career to devote himself to music. After serving as chamber musician and harpsichordist to Frederick the Great, he went on to succeed Georg Philipp Telemann as Kapellmeister at Hamburg. C.P.E. Bach produced quantities of liturgical music, but his reputation was enhanced by his pioneering contribution to new forms of instrumental music.

Johann Christian Bach (1735–1782) was one of the few Bachs who ventured out of Germany. He studied music in Milan and eventually held the post of organist at the Milan Cathedral, for which he wrote two Masses, a Requiem, a Te Deum and many other liturgical works. In the secular field, he proved to be a fine composer of opera. On the strength of his accomplishments, he was invited to London, where he served as music master to the queen. He also produced dramatic works and gave concerts which were extremely well attended. From the time he

& ITC KABEL[®]



Johann Sebastian Bach

arrived in England in 1762, until he died 20 years later, he was the most popular musician in the country. Historically, he distinguished himself as the first composer to devote himself to the pianoforte in preference to the older keyboard instruments.

Historical Footnote: Despite their eminence in the world of music, the Bach clan (with the exception of Sebastian's sons) never budged outside the Thuringen region of Germany. For 200 years the Bachs were so numerous and so persistently associated with music that in the town of Erfurt musicians were consistently referred to as "Bachs," long after any family members remained.

ITC Kabel is different from most sans serif typefaces. It doesn't fit the mold. Geometric sans serif typestyles are normally concise, logical kinds of designs; some become almost clinical in their search for geometric purity. ITC Kabel has the clarity and logic found in other geometric sans—it also has something else: a liveliness and vitality not found in similar designs.

The first designs for Kabel were created by Rudolf Koch for the Klingenspor foundry in 1927. His goal was to produce a design which could compete with the likes of Futura and Erbar. Fortunately for Kabel, Koch was a special kind of type designer: one who is more emotional artist than gifted technician. It is this quality that made Koch's completed design more lively and friendly than its competition.

The rights to the family were eventually transferred to D. Stempel AG. Then in 1975, under special license from D. Stempel, ITC commissioned Victor Caruso, of Photo-Lettering, Inc., to revive the design for phototypesetting.

Caruso was charged with the task of building a well-integrated type family with high standards of legibility for text composition—without losing the charm and vitality of the original design. No easy task. We believe that Mr. Caruso met, and surpassed, these goals.

ITC Kabel is a perfect alternative to more traditional sans serif designs. It can be used as easily, and as effectively, as any other sans serif typestyle, yet it provides a personality and liveliness rarely found in other serifless types. The Book and Medium weights are ideal for lengthy text copy. They are inviting, highly legible, and non-tiring to the eye. The Demi, Bold, and Ultra weights are excellent for emphasis or directing the reader through long and/or complicated documents. True to its heritage, ITC Kabel is also an exceptional display typestyle. Each weight brings its own distinct personality, charm, and vitality to display copy.

It has been over 10 years since ITC Kabel was released. It is worth remembering—and using again and again.

ITC KABEL®

BOOK

Anyone with 20 children to feed had better be a tireless worker. But it was not just the pressures of supporting a large family that prompted Johann Sebastian Bach to turn out cantatas, fugues, choral, organ, orchestral and chamber music in prodigious quantities. Music flowed naturally through his veins as it did through four branches of the Bach clan—through ancestors, grandparents, uncles, cousins, fathers and sons—starting 100 years before Sebastian's birth and continuing for 100 years afterwards. Johann Sebastian Bach was simply the most prolific and the most gifted of them all. He was born in 1685 in Eisenach in central Germany. His father taught him to play the violin at an early age, but when he was only ten his parents died, leaving him in the care of an older brother, an organist, who became his guardian and music teacher. Sebastian's talent on the organ was so precocious an

MEDIUM

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BOLD

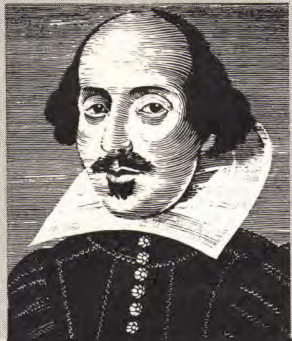
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ULTRA

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he Cast of Characters in order of their appearance in the address book:

- A Don Armado
Love's Labour's Lost
- B Bottom
A Midsummer Night's Dream
- C Cleopatra
Antony and Cleopatra
- D Dick the Butcher
Henry IV, Part 2
- E Emmanuel
Henry VI, Part 2
- F Falstaff (Disguised)
The Merry Wives of Windsor
- G Gloucester
King Lear
- H Hamlet
Hamlet
- I Iachimo
Cymbeline
- J Joan of Arc
Henry VI, Part 1
- K Katherine of Aragon
Henry VIII
- L Leontes
The Winter's Tale
- M Mariana
Measure for Measure
- N Nestor
Troilus and Cressida
- O Othello
Othello
- P Pericles
Pericles
- Q Queen of Britain
Cymbeline
- R Countess of Rousillon
All's Well That Ends Well
- S Saturninus
Titus Andronicus
- T Timon
Timon of Athens
- U Ulysses
Troilus and Cressida
- V Vincentio
Measure for Measure
- W Widow
All's Well That Ends Well
- X Exton
Richard II
- Y York
Richard III



A D D

Behold ye Shakespeare devotees, an elegantly schemed and crafted book in which to record the domestic and commercial abodes of friends, lovers, countrymen, merchants, attendants, servants and all related dramatis personae essential to your life. Measure for measure, it is precisely as you might like it in dimensions and capacity, and charmingly augmented with a score and more of Shakespear-ean characters in alphabetical order from A to Y.*

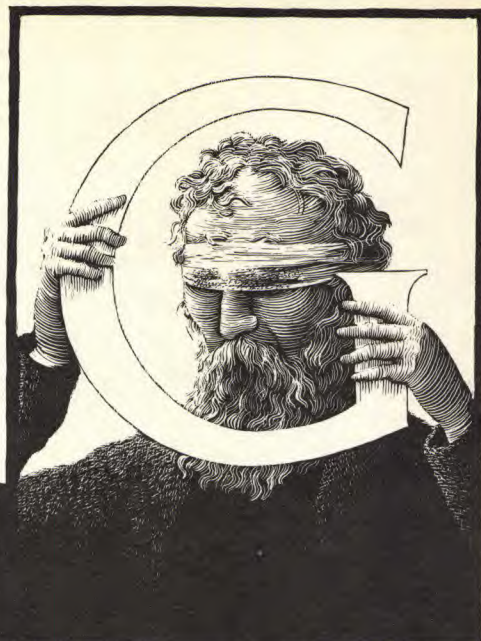
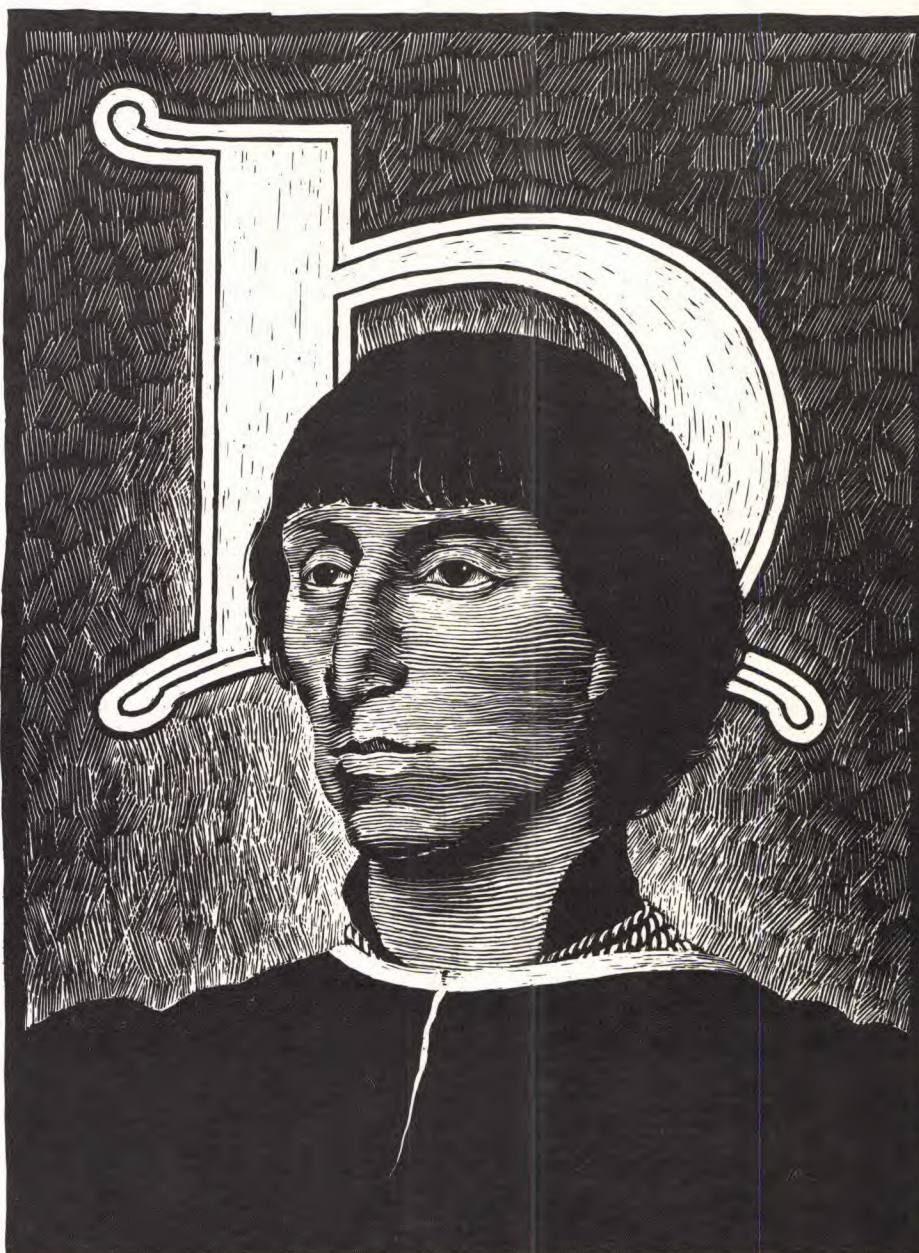


*To be perfectly authentic, this alphabet must end with Y, as there is not a character in all of Shakespeare's works whose name begins with Z.



RESS BOOK

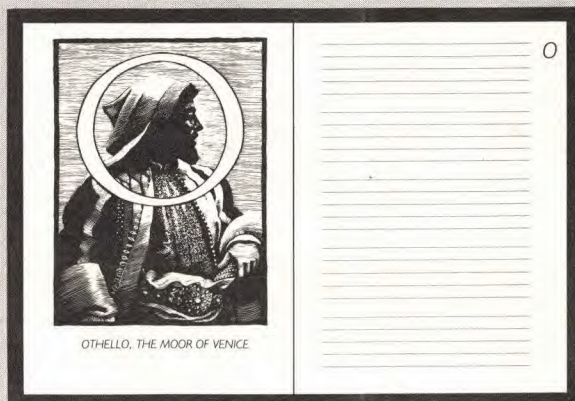
You might presume that designing an address book is a fairly cut-and-dried assignment—just strike a good theme and engage a talented illustrator to do the rest. When Scott McKowen was asked to produce an address book for the Stratford Shakespeare Festival Bookshop in Ontario, Canada, he was more than halfway home. The Shakespeare theme is pregnant with illustration opportunities, and McKowen is in familiar and beloved territory when it comes to the theatre. He once aspired to being an actor, but in the face of competition and job uncertainty, he turned his equally persuasive talents in graphic design into a happy sublimation. Now in his own studio in Ontario, he specializes in producing ads, posters,



brochures and programs for the Stratford Shakespeare Festival, the Shaw Festival at Niagara-on-the-Lake and for occasional touring companies.

Before attacking the illustrative aspects of the address book, McKowen confronted some basic design problems. He was determined to eliminate certain features he finds irksome in most common styles. He deplores those minuscule books that are too small to write in legibly, those that are too large to carry around for handy reference, and those that confine you to a miserly three-line space for each entry.

McKowen chose a 5 x 7 inch format—a size that



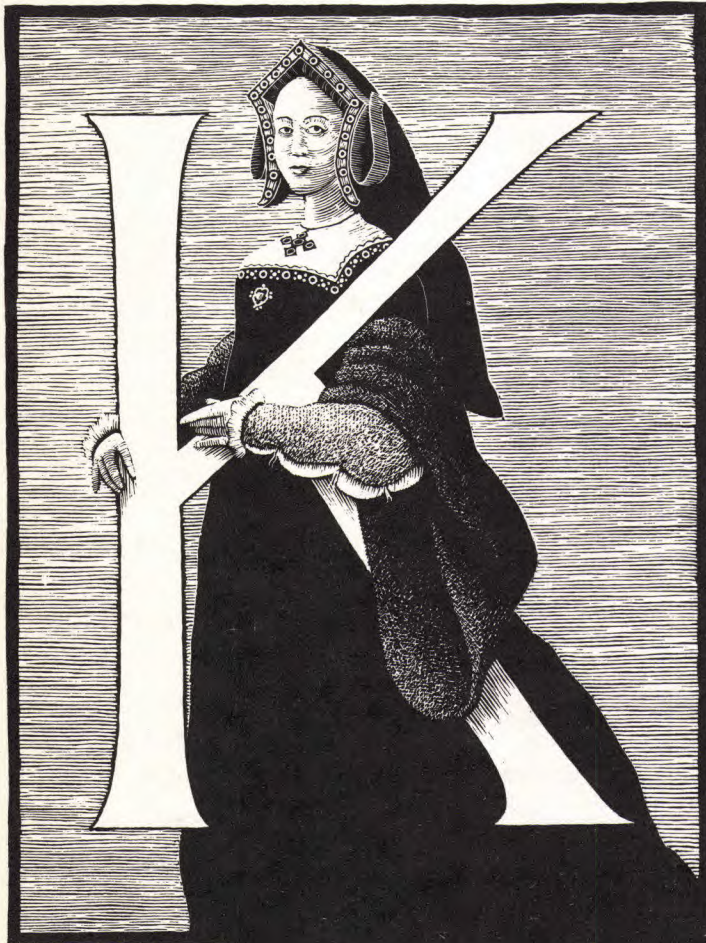
Typical spread from the address book.

slips reasonably into a purse, a pocket or a briefcase. And instead of the meager three-line allotment per entry, he provided page after page of uninterrupted lines.



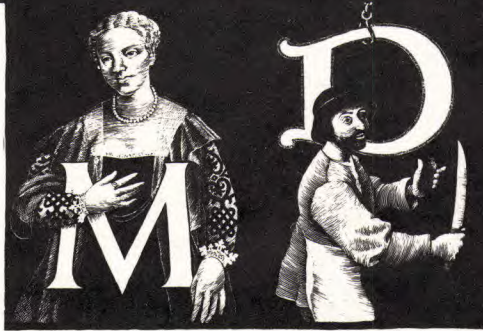
might be ten or more possibilities for each place in the alphabet—there was a monumental research job to be done. What was the appropriate period costume for each character? How to portray the personality, bearing and physiognomy of each one? Most important, from a design point of view, how to combine the figure and letterform in an integrated image? Clearly, balancing all the imperatives was no task for the faint-hearted.

The final illustrations were executed in scratchboard, a technique in which McKowen, using a needle or blade, scratched the drawings out of gessoed board coated with black India ink. The white-line-on-black drawings are reminiscent of early woodcut prints and provide just the right authentic period feel for the



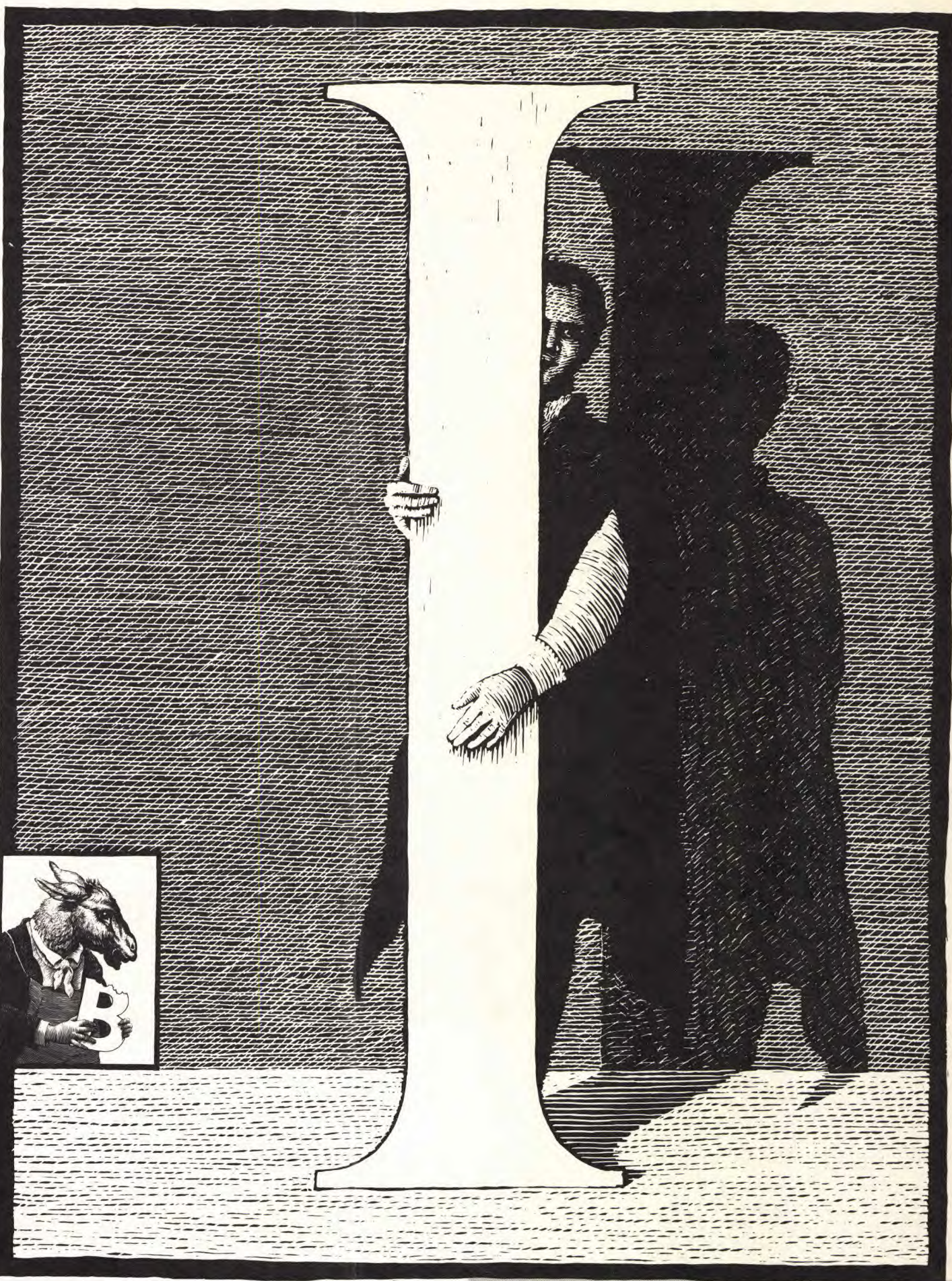
For the illustrations he decided to create a Shakespearean alphabet and introduce each section with a character whose name started with the appropriate letter. Furthermore, it amused him to select characters associated with a specific place—an address of their own, so to speak, such as Cleopatra, Queen of Egypt, Timon of Athens, Richard, Duke of York, and so on. In addition, he strove for a mix of characters—popular and obscure, male and female, comic and tragic.

Once the characters were selected—and there



portraits. The book is also a pleasurable experience in color. Venetian red and ivory are distributed through the black and white drawings so imaginatively and tastefully, they give the pages a very classy look and belie the fact that this is a fairly economical flat color printing job.

That the project was a love's labour found for McKowen is obvious. That he took special pleasure in the way certain letters— I, W and J for instance— integrated with the figures is understandable. That he had to cheat a little to legitimize his X character is excusable. Of course he regrets that Shakespeare never created a character with an initial Z, but he counts that as Shakespeare's failing, not his own. Nevertheless, there are adequate pages for anyone's Z list-



ings in this alphabardian address book. Should you care to own one, it is available from The Shakespeare Festival Bookshop, Stratford, Ontario, Canada, at \$9.95 (American).

MM



☛ **A Woman Not to Be Underestimated**

For most of her career the title on Beatrice Warde's business card read "Director of Publicity, British Monotype Corporation." This doesn't, however, begin to describe the breadth and value of her responsibilities and influence within Monotype, or her contributions to the typographic community. Early in her career, Beatrice discovered (as other creative and individualistic people within corporate environments have discovered) that if you are willing to waive a climb to the top of the corporate ladder, a surprising amount of freedom can be at your disposal—enhanced by corporate support. While she never rose above a middle management position at Monotype, Beatrice Warde's influence on typography and typographers was, in many cases, more pronounced and far-reaching than that of the corporate officers.

On a cool night in October of 1928, Ms. Beatrice Warde delivered the first speech by a woman to that prestigious, tradition-bound—and male dominated—British printing society, The Worshipful Company of Stationers. For the occasion at Stationers' Hall she wore a black chiffon evening dress, studded with black crystal beads, and highlighted by a large orchid pinned to her shoulder. Ms. Warde, who had not yet reached the age of 30, was both honored and thrilled by the opportunity to speak before such an august group. She was not, however, overwhelmed.

Her plan was to take advantage of the occasion. The dress was for drama. She wanted to shock the society members just a little—to be sure that they noticed and paid attention to her. No props, however, were necessary. The young Ms. Warde was drama enough for the staid printers in attendance. In her short talk she managed to chide, challenge, poke fun at—and completely charm—her audience.

☛ **Stationers' Hall, 32 Years Later**

In 1960 Ms. Warde was asked, once again, to speak at Stationers' Hall; this time, on the occasion of her 60th birthday. Toward the end of that talk (which was considerably longer—and gentler—than her first), Beatrice confessed, "Work has been a game all my life. It's been more fun than I could possibly tell you. It has been like being in love..."

☛ **A Life's Commitment to Education**

In that same 60th birthday talk at Stationers' Hall, those in attendance were reminded of one of Ms. Warde's lifelong passions: her commitment to education and those who hold the future of typographic communication. "One of my most treasured birthday presents is from the first year apprentices of the Dundee School of Printing. These are boys of 15, who having to set the first line of type that their fingers would ever set in the course of their lives, took a week beforehand, each of them, in composing his own felicitous greeting to me... they are printed one under another in this birthday broadsheet. And I can tell you that when I got to the line by one, Edward Maxwell, 'This is my opening line—life's work begun,' I burst into joyful tears."

Beatrice began to visit printing schools, talking to, and lecturing students, shortly after she started working for Monotype in 1925. She continued this service tirelessly for over 30 years—even after she retired from other active work. The visits were more than likely Beatrice's idea rather than Monotype's, and she probably sold the company on the plan by presenting it as a solid business investment toward future type sales and use. Her personal goals were, however, undoubtedly more esthetic than fiscal in nature. She believed fervently in the value of beautiful and effective typographic communication. She knew that the printing students she spoke to one day would be typographic practitioners the next. Beatrice wanted to share her enthusiasm and her knowledge with these young apprentices.

☛ **It All Started at ATF**

Although it is through her association with Monotype that Beatrice Warde is best known, this was not the only typographic company to employ her talents. She first worked with the American Type Founders Company in New Jersey. It was here, in fact, that she began to build the foundation of knowledge on type and typography which would serve as the source for her later famous articles and lectures. Aside from creating typefaces, printer's tools and a variety of other products for the graphic arts, ATF also maintained a typographical library and printing museum tucked away in a particularly inhospitable and infrequently visited section of Jersey City. Beatrice was the Assistant Librarian for the library. For some this

Beatrice Warde

First Lady of Typography

by Allan Haley



Stanley Morison and Beatrice Warde (1960s).

could have been a boring and tedious job; but not for the inquisitive Ms. Warde. She delighted in the opportunity to work in such (to her) auspicious and intellectually stimulating surroundings. Henry Bullen (her immediate manager and ATF's Librarian) only added to the opportunity: the first day of work he told her, "... There are over 1,400 books in this library. I want you to dust them all—they collect dust on the tops. I don't *mind* (he added) if you stop to read the books." Beatrice needed no further encouragement.

Prophetically, Henry Bullen also provided Ms. Warde with the topic for her first important article. Once, while showing her a specimen of ATF's version of Garamond he told her, "You know, this is definitely not a 16th-century type. It is based upon the type at the Imprimerie Nationale, which is itself attributed to Garamond, but I have never found a 16th-century book which contained this typeface. Anyone who discovers where this thing came from will make a great reputation.

And so it was.

☛ **Prophesy Fulfilled**

Shortly after she left ATF and moved to England, Beatrice began working with Stanley Morison on *The Fleuron* magazine. One afternoon while gathering information for an article, in a local museum, Beatrice discovered a title page with the familiar Garamond types, but with the imprint of Jean Jannon of Sedan. Pausing only to look up Jannon in the available reference books, she caught the night boat to Paris, went directly to the Mazarine library there, where she made the discovery that solved the Garamond puzzle. A telegram was immediately dispatched to Stanley Morison. "JANNON SPECIMEN SIMPLY GORGEOUS SHOWS ALL SIZES HIS TYPES WERE APPROPRIATED BY RAPACIOUS PAPIST GOVERNMENT HOORAY.."

Jannon was a typefounder who, in 1621, published the specimen showing that Beatrice had discovered; displaying types that were close copies of the earlier designs of Claude Garamond. As a result of this find, she was able to write her now famous article on Garamond and fulfill Bullen's prophecy. The article which ran 48 pages in the fifth edition of *The Fleuron* did, indeed, as Bullen predicted, firmly establish Ms. Warde's reputation as a typographic scholar. The deserved recognition, unfortunately, was not immediately forthcoming.

☛ **Mr. Paul Beaujon—Writer and Historian**

Beatrice Warde's first writings were published under a male pseudonym. When asked later, she provided three reasons for this choice: first, her husband, Frederic, had already published a book about Bruce Rogers, and Beatrice thought it would be better not to have two Wardes writing about things typographic; second, her mother had made the name Becker well-known in literary circles, so Beatrice chose not to use her maiden name; and finally, according to Beatrice (and anyone else who could be prompted to give an honest answer), nobody at that time would have accepted the fact that, "a woman could know anything about printing, typography, and such-like." So, by the time the Garamond article was published, she had already decided to write under the name of Paul Beaujon.

Through Beatrice's help Mr. Beaujon became quite famous. So famous in fact, that he received fan mail. One very important letter was sent to him, in care of

The Fleuron, by the head of the Lanston Monotype Company. He wrote to Mr. Beaujon inviting him to become editor of *The Monotype Recorder* magazine. He, and the other executives at Monotype were clearly impressed with Mr. Beaujon's literary and scholarly abilities. They felt that his services could improve the quality of their own typographic magazine. Paul Beaujon wrote back to Monotype saying that he would be delighted to take the job, and in fact would be able to start working within a few weeks. The Monotype executives were more than a little surprised when "he" showed up at their offices at the appointed time. According to Beatrice, "They had never hired a woman in their place above the rank of secretary and had no idea how to deal with 'her'! But I got... the job with use of a secretary and part of a desk."

☛ **Never Idle**

Perhaps Ms. Warde needed her two personalities to accomplish everything she wanted. In addition to her responsibilities at *The Monotype Recorder*, she was a prolific writer on a variety of subjects (from the effects of television on our society to the cartoonist Walt Kelly); she was continually called upon to speak at conferences and seminars; she found time for design commissions; she even began to take over the responsibilities of all Monotype's type publicity and public relations. These last were tasks which Stanley Morison had previously undertaken, but which he began to relinquish to the more vivacious and energetic Ms. Warde. Morison created scholarly documents, conservatively designed brochures, and *The Monotype Recorder*; Beatrice produced posters, advertisements, specimen booklets and *The Monotype Newsletter*. They complemented each other perfectly.

☛ **The First Lady of Typography**

More than once, Beatrice Warde has been referred to as the "First Lady of Typography"—and not just because she wrote articles and gave lectures on the subject. She was also an accomplished typographer. The talent was probably always there, but her position as Director of Publicity for Monotype forced her to exercise and refine the talent. The responsibilities of her position meant that not only creative market-

ing concepts fell under her jurisdiction; so did copywriting, graphic design, and production control. As an example, Ms. Warde first conceived of the idea of *The Monotype Newsletter* as a marketing tool; she then edited it, wrote much of the copy, designed the typeface announcement pages, and even produced much of the cover art.

Probably her most famous typographic effort was a broadside she developed in one afternoon to showcase Eric Gill's titling version of the Perpetua family. The idea was to show every point size the typeface was released in, and in a manner that was so attractive that people would be compelled to frame and hang



Illustration by Mark Summers © 1988.

the piece. Her "This is a Printing Office" is the end result. One of the criteria Ms. Warde placed before herself was to make the finished piece as universally applicable as possible. In her words "...as the broadsheet is to hang on the walls of printing offices, it might as well be an inscription for a printing office. But whatever it says will have to be true of any place where printing is done... It cannot talk about handsome type-faces, intelligent proofreading, exquisite craftsmanship in makeready. It will also have to say honestly and accurately what can be said about the smallest, grimmest, most nearly comical little steam printer in any suburban side street."

The end result was absolutely successful—as a design and as a marketing tool. The words Beatrice chose and the typography she produced are particularly elegant solutions to the design problem. "This is a Printing Office" hung in virtually every printing establishment in England (the clean and the grimy). It was reproduced several times, by Monotype, other companies, and individuals; and even cast in bronze to be hung on the wall at the entrance to the largest printing office in the world—that of the United States Government.

✱

"Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than to hide the beautiful thing which it was meant to contain. ❖ Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as impudent and arbitrary as putting port in tumblers of red or green glass! When a goblet has a base that looks too small for security, it does not matter how cleverly it is weighted; you feel nervous lest it should tip over. There are ways of setting lines of type which may work well enough, and yet keep the reader subconsciously worried by the fear of 'doubling' lines, reading three words as one, and so forth. ❖ Printing demands a humility of mind, for the lack of which many of the fine arts are even now floundering in self-conscious and maudlin experiments. There is nothing simple or dull in achieving the transparent page. Vulgar ostentation is twice as easy as discipline. When you realise that ugly typography never effaces itself, you will be able to capture beauty as the wise men capture happiness by aiming at something else. The 'stunt typographer' learns the fickleness of rich men who hate to read. Not for them are long breaths held over serif and kern, they will not appreciate your splitting of hair-spaces. Nobody (save the other craftsmen) will appreciate half your skill. But you may spend endless years of happy experiment in devising that crystalline goblet which is worthy to hold the vintage of the human mind." ❖

✱ Matters Typographic

As successful as her "This is a Printing Office" was, Beatrice Warde is remembered more for what she said and wrote about type rather than the typography she produced. In fact, her "crystal goblet" lecture to the British Typographers Guild gave us some of the most famous words ever spoken about typographic communication. Her metaphor and the logical argument it evokes is not only brilliant wordsmithing, it is also sound advice. The text of the first two, and last, paragraphs is provided here. They afford a glimpse into the exceptional powers of communication which Ms. Warde possessed. The paragraphs are worth reading—remembering—and using as a foundation for all graphic communication. ✱

✱ "I Am A Communicator"

One of the things which Beatrice Warde liked best, what she believed to be her greatest personal strength, was vocal communication. She once said, "What I'm really good at is standing up in front of an audience with no preparation at all and then for 50 minutes refusing to let them even wriggle an ankle."

She was a performer: her deep voice and seemingly boundless energy captivated audiences. It was difficult not to get caught up in her passion and enthusiasm.

✱ Education—The Foundation

Beatrice's early education was provided at home by her grandmother, who had formerly been the head of a private school. When she was 12, Beatrice went to one of New York's most progressive high schools. From there she went to Barnard College, where she says that she first developed a great interest in calligraphy and letterforms. She also developed a great interest in Frederic Warde. Frederic was one of typography's rising stars at the time, and it was through him that she was able to land her first job after college—and continue her education.

Frederic was a close friend of Bruce Rogers, the eminent American typographer and type designer. When Beatrice graduated from college, Rogers told her "I will give you a letter to Henry Lewis Bullen—he's looking for an assistant librarian." When she turned up at Bullen's office at ATF, on his desk was a large pile of correspondence from applicants for the assistant librarian position. Beatrice recalls, "Bullen said to me, 'Miss Becker, here is a stack of letters applying for this job—about 90; and they are all from qualified professional librarians. What have you got? You've got a letter from Bruce Rogers. You get the job! I rejoiced!'"

✱ The Meeting of a Lifetime

It was while she was working at ATF that Beatrice met Stanley Morison—an event that was to change both their lives. She learned that the already famous Typographical Advisor to Monotype Corporation was planning a visit to the United States. Beatrice wrote him, inviting him to stay at her

and Frederic's house when he was in the area. Morison declined the offer, but this did not discourage Beatrice. She learned that Morison planned to visit the typographic historian, Daniel Updike, at his office in Boston. If Morison could not come to her, she would go to him. The several hour's long train ride was a small price to pay to meet the famous Mr. Morison.

She recalls that important meeting, "I knew that the stranger must be Morison. He looked like a Jesuit, with his black looks, black suit and blue jaw. And when he turned to see who was coming into the room his momentary frown of curiosity brought his

heavy black eyebrows together with formidable effect. What I was not prepared for was the way that austere face, sombre in repose, could be instantly transfigured by a most captivating schoolboy grin... Within the five minutes of the general conversation that followed I knew that I was in the presence not only of a wit and a scholar, but of a personality more vivid and stimulating than that of anyone I'd ever before encountered." A romantic would call Beatrice Warde's first meeting with Mr. Morison love at first sight.

Apparently Morison was equally impressed. He wrote to Beatrice upon his return to London, and soon thereafter he invited her and Frederic to come to England to work with him on a number of typographic projects. Beatrice was thrilled by the offer. Frederic wasn't so sure.

✦ Europe— New Work, New Challenges

Early in 1925 Beatrice and Frederic Warde arrived in Europe. Frederic Warde and Morison immediately began working on the projects which Morison had described. They shared office space in London and proved to be a formidable creative team. Frederic also began to take on work of his own. He became quite busy and

equally successful. Work and travel took up much of his time—leaving less and less for Beatrice.

Beatrice and Frederic had agreed early in their marriage that each should be free to choose their own way of life. So when Frederic became busy building his career in England and Europe, Beatrice became more involved in the typographical business in London. She, much to the disfavor of his wife, began to do research for Stanley Morison.

Mabel Morison has been described by several writers as being somewhat hysterical in her attitude toward the early relationship between her husband and the younger Ms. Warde. While she may have

been excessive in her emotional reactions toward Beatrice she also was no dummy. There was definitely something going on.

In the spring of 1925, Beatrice began to accompany Morison on a number of his business trips. Her "open" marriage with Frederic soon began to feel the strain. She, Frederic and Morison tried to avoid the obvious for several months, but there was no deviating this juggernaut. Tension continued to grow amongst the trio. Then in the summer of 1926 it erupted with the inevitable terrible results. Personal and professional lives were thrown asunder. Late in November of that year, Beatrice, now separated from Frederic, went back to the United States for an extended stay. A few days later Frederic, angry and dejected, picked up and left London, never to return. It was the end of their life together.

The following summer, Beatrice did return to London—to accept the job of editor of *The Monotype Recorder* which was offered to Paul Beaujon. Two years later she was made head of Monotype's publicity department. The rest of her life, apart from short trips to the United States and continental Europe, was spent in England.

✦ Never Tiring

Many of us are exuberant, enthusiastic and passionate in our twenties and thirties. As we grow older, the tendency is for our passions to cool down, our exu-

Special thanks are due to Mr. John Dreyfus for help in preparing this "Milestones." He provided both factual information on Ms. Warde, and an appreciation for the charm, wit, and exuberance of Monotype's only female publicity director.

THIS IS A PRINTING OFFICE

CROSSROADS OF CIVILIZATION

REFUGE OF ALL THE ARTS
AGAINST THE RAVAGES OF TIME

ARMOURY OF FEARLESS TRUTH
AGAINST WHISPERING RUMOUR

INCESSANT TRUMPET OF TRADE

FROM THIS PLACE WORDS MAY FLY ABROAD

NOT TO PERISH ON WAVES OF SOUND

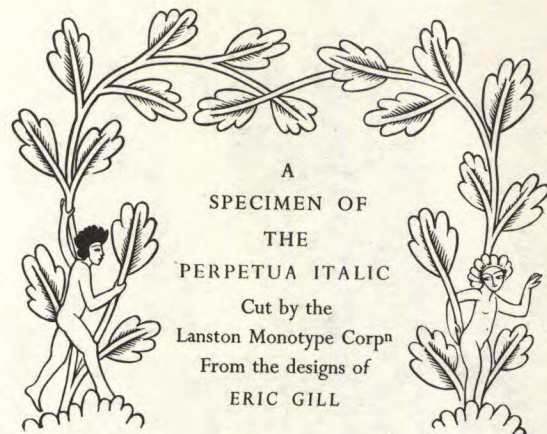
NOT TO VARY WITH THE WRITER'S HAND

BUT FIXED IN TIME HAVING BEEN VERIFIED IN PROOF

FRIEND YOU STAND ON SACRED GROUND

THIS IS A PRINTING OFFICE

"This is a Printing Office" broadsheet, set in Monotype Perpetua. Various language versions were reproduced.



This ken we truly, that as wonder to intellect,
so for the soul desire of beauty is mover and spring;
whence, in whatever his spirit is most moved, a man
wil most be engaged with beauty; and thus in his 'first love'
physical beauty and spiritual are both present
mingled inseparably in his lure: then is he seen
in the ecstasy of earthly passion and of heavenly vision
to fall to idolatry of some specious appearance
as if 'twere very incarnation of his heart's desire,
whether eternal and spiritual, as with Dante it was,
or mere sensuous perfection, or as most commonly
a fusion of both—when if distractedly he hav thought
to mate mortally with an eternal essence
all the delinquencies of his high passion ensue.

First proof of Perpetua Italic (before changes in fitting) written by Paul Beaujon (Beatrice Warde).

berance to mellow. One of the qualities of greatness is a seemingly unending fountain of enthusiasm.

Enthusiasm came naturally to Beatrice. She was tireless in her desire to share her passions for type and typography with printers, students, and the reading public. She shared Bullen's vision of the importance of typographical education. Her own vision was enriched and broadened through her collaboration with Stanley Morison. Her generosity and natural ability to communicate only added to the wealth of her contribution.

✦ Too Soon Over

Beatrice Warde died on a Sunday in the middle of September. She had spent the day working in her garden; the afternoon turned cool and Beatrice had gone inside to build a fire. In the process of gathering the kindling she suddenly collapsed. Death was instantaneous. Beatrice was 69.

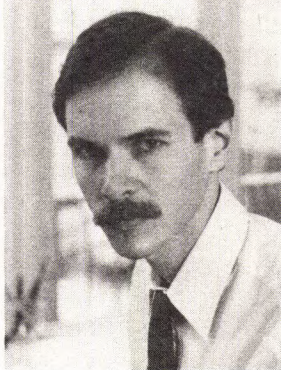
At her memorial service, John Dreyfus, the eminent British typographer and historian, read from St. Paul's First Epistle to Timothy. They are particularly appropriate words to eulogize Ms. Warde:

"Charge them that are rich in this world, that they be not highminded, nor trust in uncertain riches, but in living God, who giveth us richly all things to enjoy; that they do good, that they may be rich in good works, ready to distribute, willing to communicate." 1 Timothy 6: 17-18

ITC

What's New from ITC

ITC Jamille is available in Book, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Bold weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue.



Mark Jamra

This license is your guarantee of authenticity:



These new typefaces will be available to the public on or after May 23, 1988, depending on each manufacturer's release schedule.

**J
U
A**

Most typefaces grow out of a labor of love. They take a very long time to design, most of the work is tedious and there is absolutely no assurance that the end product will be commercially successful. If designers were to consider the process pragmatically, probably few typefaces would be designed. Typeface designers need to love their work.

Mark Jamra loves his work. If he didn't, ITC Jamille would never have reached completion. First, it was a several-year design project. He developed the face while he was working full time – and then some – for a European software house. It was his good fortune that the software house was URW, the company responsible for Ikarus, and several other exceptional typographic products. After work, when everyone else had gone home to families and warm dinners, Mark Jamra labored with Jamille. The good news is that he was able to use the Ikarus software, to digitize his drawings, test the design and then to carefully

fine-tune it. After four and a half years of intensive work, he was able to complete the design.

Shortly after that, Dr. -Ing Rudolf Hell GmbH, the European graphic arts equipment supplier agreed to release the family as fonts for their equipment. Then finally, ITC licensed the design for release as ITC Jamille. Throughout all this Mr. Jamra remained committed, and faithful, to his design.

As with most successful typefaces, specific goals were established for ITC Jamille prior to any actual design. Mr. Jamra wanted the completed alphabet to be a "workhorse," applicable to a wide variety of typographic uses. He also wanted his typeface to have neo-classical design traits and proportions. Bodoni, Walbaum and Didot were his models. Finally, he sought to make the face distinctive from its stylistic predecessors. These are not trivial goals. And yet, we believe that they have been attained with exceptional grace and ele-

ters which break with tradition just enough to give the design a little extra character – but not so much as to attract attention.

Mark Jamra was born in the United States in 1956. In his own words, "As a child, adolescent, and come to think of it, as an adult, I have always been drawing things." Even at an early age he had already something in common with another American typeface designer. He loved to fill in "o"s. However, where Herb Lubalin pretty much limited himself to just "o"s, Mr. Jamra also fills in "e"s and "g"s.

He began college studying architecture, but finished with a degree in graphic design. Mr. Jamra worked for a period of time at his new profession, but then traveled to Europe with the goal of doing graduate work at the Kunstgewerbeschule in Basel. It was there that his fascination – and passion – for type flourished. He studied the design of type-

JAMILLE™

gance – especially considering that this is Mr. Jamra's first published typeface design.

The flared character strokes are the most obvious traits which separate ITC Jamille from otherwise similar designs. The terminals of the "c," "r" and "s," etc., have also been drawn to harmonize with the flared strokes. These are stressed banners rather than the simpler, and more conservative, ball terminals. In addition, the lowercase "g" and italic "k" set the face apart. They are both lively let-

faces intensively and, in the final years of his studies, almost exclusively. From Basel, Mr. Jamra traveled to Hamburg, the home of URW, which is where our story began.

Mr. Jamra still lives in Hamburg, although he has since left URW to open his own design studio. Still in love with type, he now combines his knowledge and skill in letterforms with that of computers and communications design. The results? Well, a labor of love rarely produces anything less than excellence.

BOOK

ABCDEFGHIJK
 LMNOPQRSTU
 VWXYZabcdefg
 hijklmnopqrstuv
 wxyz123456789
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You are not likely to hear many kind words
about the New York City subway system.

You'll hear complaints about the crowds,

noise, litter, too much heat, too little heat,

graffiti... Nobody ever called it a pleasure

trip, but no one will deny that to get where

you're going — fast, without spending a day's

pay for the ride, the subway is the only way

to travel. Millions of people make their way

to-and-from work, to-and-from school, to-

and-from shopping excursions every day

via the tiresome, boring, joyless subway.

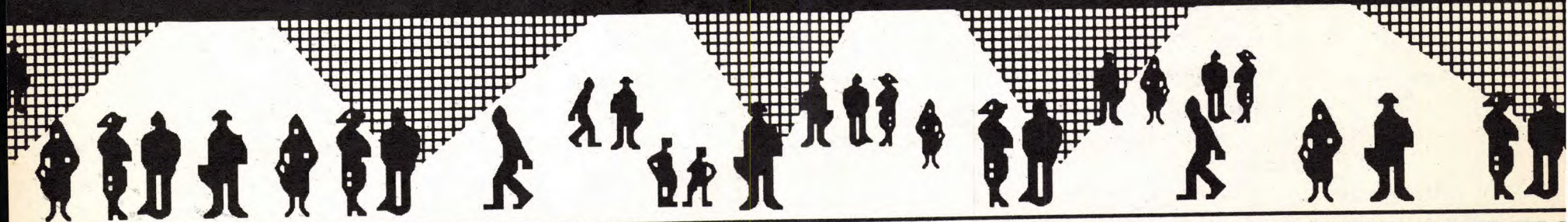
Into this grim environment, 40 years ago,

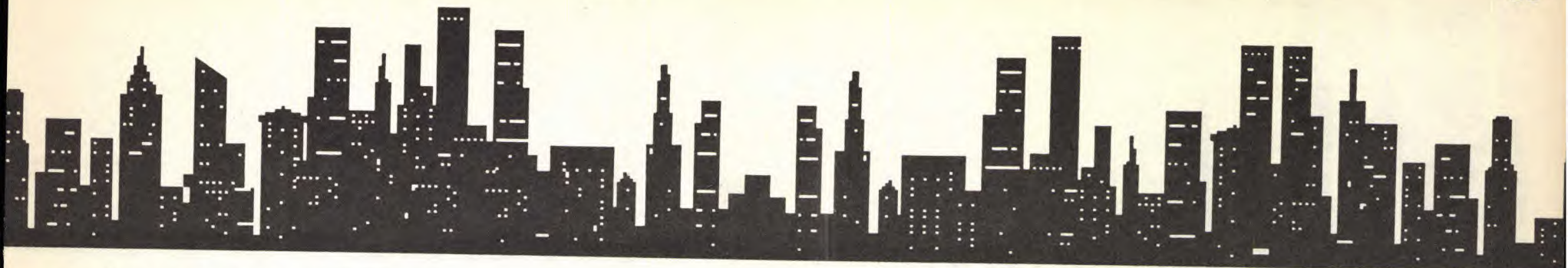
a man named Silas Rhodes injected a ray

of cheer and a renewal of hope for many.

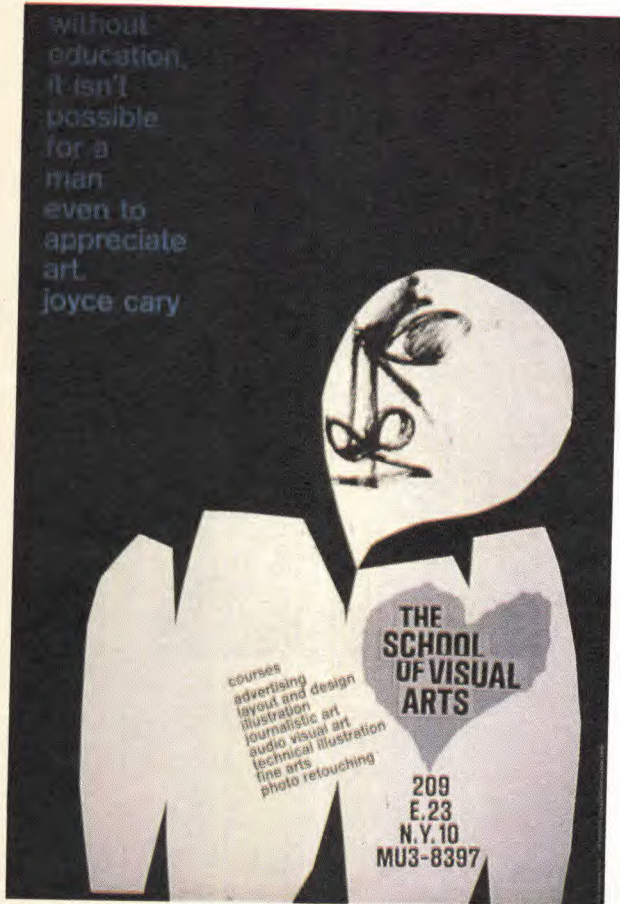
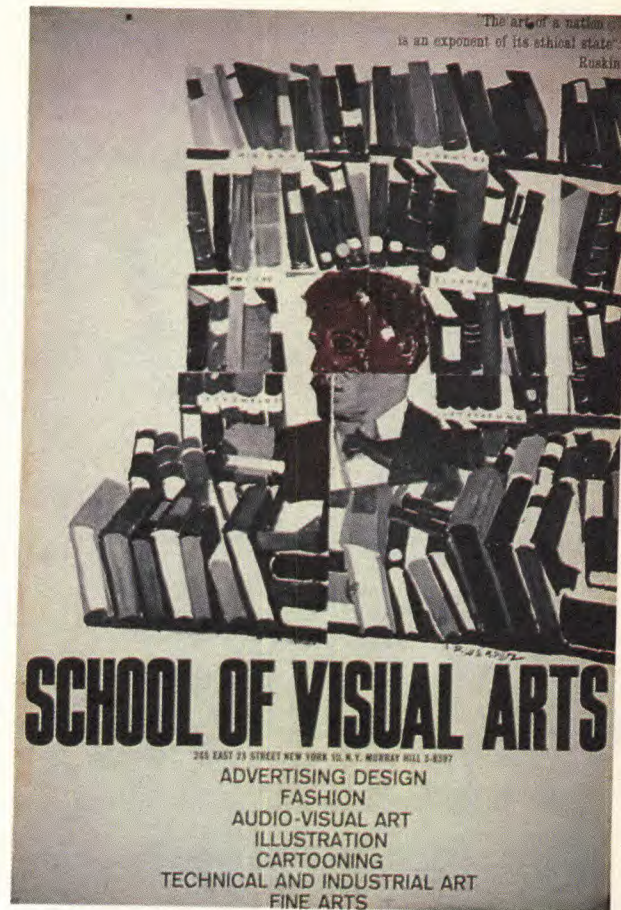
ART

UNDERGROUND





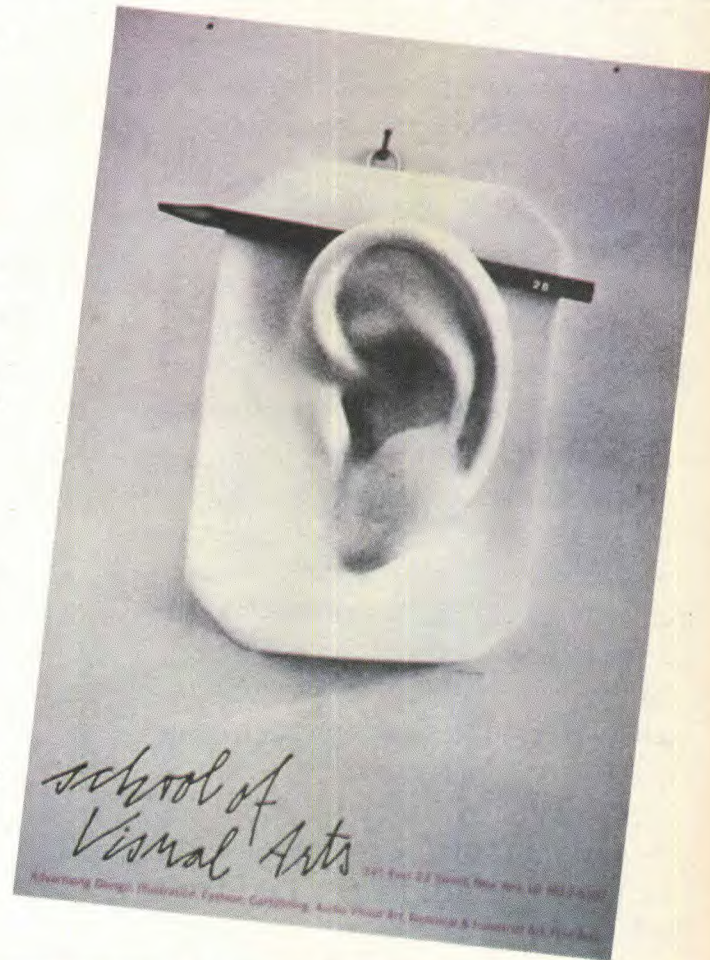
In 1947, Silas Rhodes founded a school, known today as the School of Visual Arts, on East 23rd Street in Manhattan. He started with a mere 35 students, three instructors and a curriculum that concentrated on cartooning and illustration. But his ultimate goal was to expand the institution and prepare students for the whole gamut of jobs in advertising and communications business—and do it “better than any other school in the country.” The promise was not just empty hype. It was predicated on the fact that SVA was located in the hub of the advertising world, and Rhodes was beginning to assemble a faculty made up of advertising professionals. Not academics. Not retired pros. He sought out full-time working art directors, designers and illustrators who were willing to take time out from their workdays or evenings to teach students how to succeed in the business. Since SVA was a subway-commuter school, Rhodes presumed he might reach a great

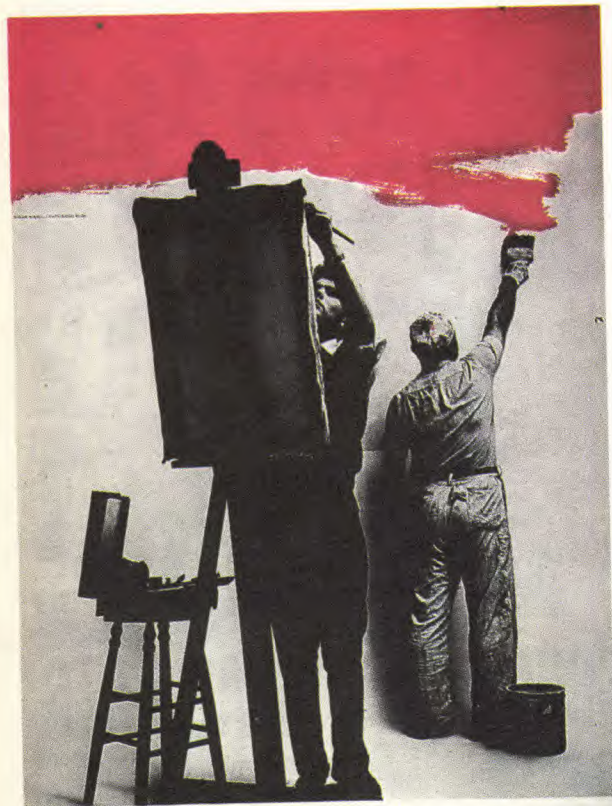


many potential applicants by advertising in the subways, and he inaugurated a campaign to publicize the school and its offerings through a series of subway posters. The posters, quite naturally, were to be designed by members of the professional faculty. The first one, created by instructor Robert Weaver, appeared in 1947, and new designs followed every year since then for the next 40 years. If ever a school laid down a challenge for itself, this was it:

Could its own advertising demonstrate its ability to teach advertising?

There was of course nothing revolutionary about advertising in the subways. Trains and station platforms have always been covered end-to-end with car cards and posters persuading, cajoling, urging and commanding to buy, try, do this, do that. But the SVA posters turned out to be an entirely different breed of advertising. Arresting... intelligent... persuasive, they were a delightful interlude and a haven for the eyes

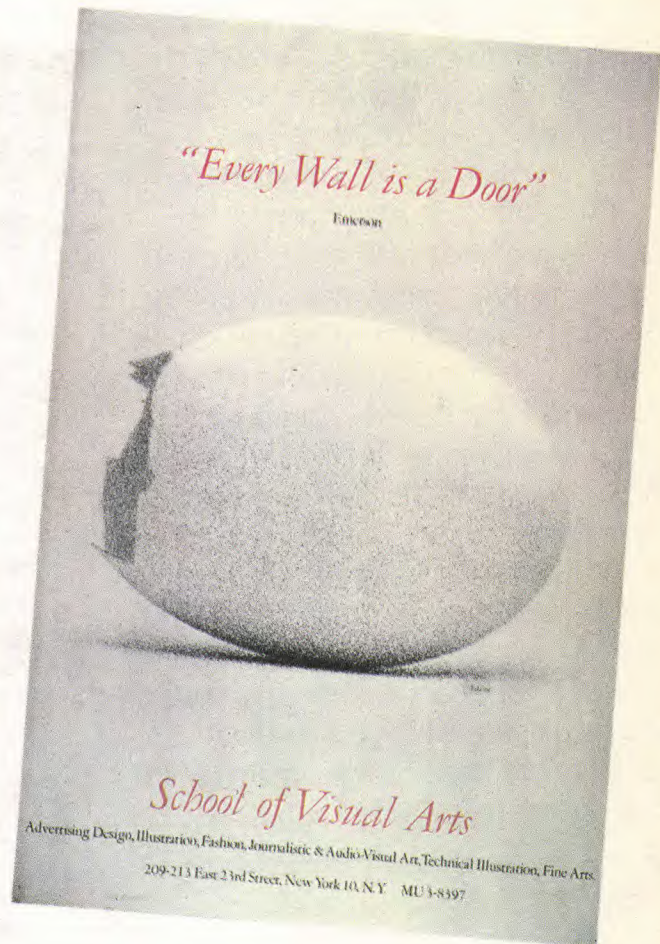




THE SCHOOL OF VISUAL ARTS HAS MOVED TO ITS NEW ART CENTER / 209-13 E. 23 ST. NYC 10
WRITE OR CALL OFFICE OF ADMISSIONS, MURRAY HILL 3-8397

among the dizzying barrage of cough and hemorrhoid remedies, cigarette and tooth-paste ads. The colorful SVA posters became a kind of welcome public art that added a touch of class to the subway walls and proved to be very effective advertising for the school as well.

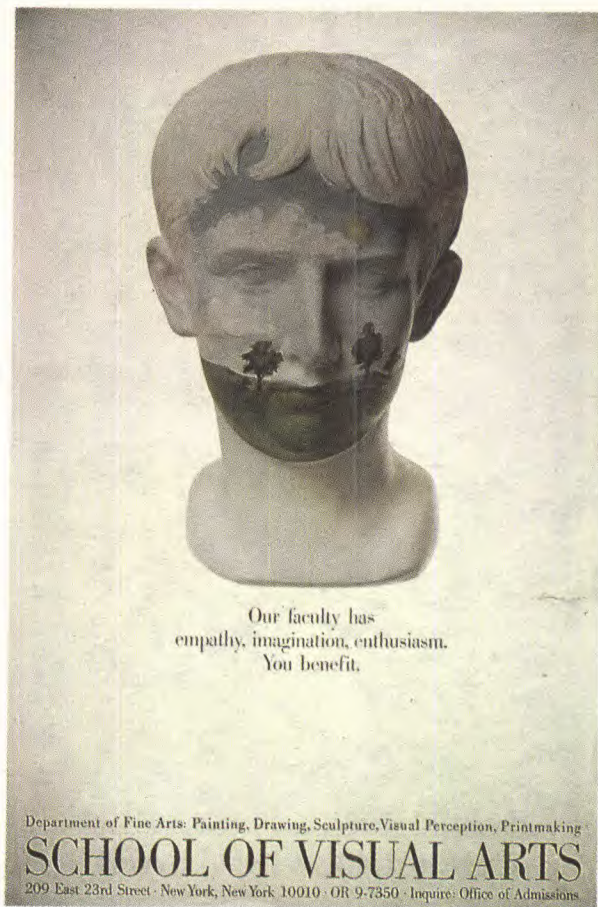
Some of the posters concentrated on informing about the school's offerings. Many tantalized readers by suggesting that latent artists were lurking everywhere, just waiting to be developed. Some appealed to the disenchanted to give up dead end, unrewarding jobs; they offered inspirational messages such as, "Every wall is a door," "The heart has its reasons," "It's not the light at the end of the tunnel, it's the light within." Several dramatized the injunction: "To be good is not enough when you dream of being great." Still others held out the promise: "Spend a few nights with us; it may change the way you spend the rest of your days." There were also subliminal promises



in pictures without words, suggesting that a housepainter could make it at the easel, and that people who only paint-by-number might have hidden talents in fine art. SVA's open door policy to all age groups was dramatized in still another poster which featured Gauguin behind a bank teller's cage with the legend, "At 35, Paul Gauguin worked in a bank. It's never too late."

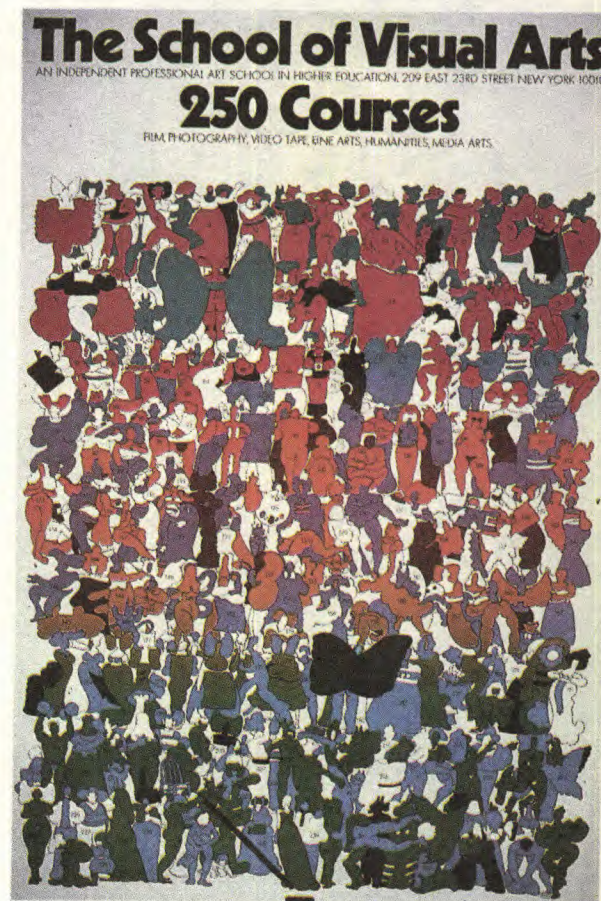
Even for the seasoned professionals who undertook to design the posters, subway art posed some special challenges. In the subway a poster fights for its life under the most adverse conditions. The light is poor. Some colors don't carry six inches beyond the paper they're printed on. People are reading on the run. How do you interrupt them, deliver a message and make it memorable? There is a temptation to be clever, but it is more important to call attention to the school than to the designer's cunning. (It's never a knockout ad if the client's name is forgotten.)

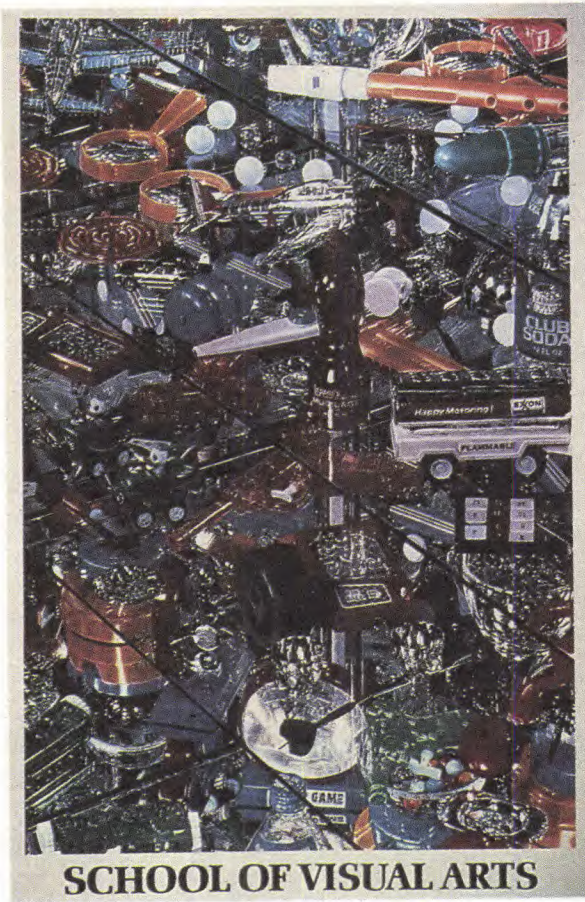




The posters and the changing state of the arts.

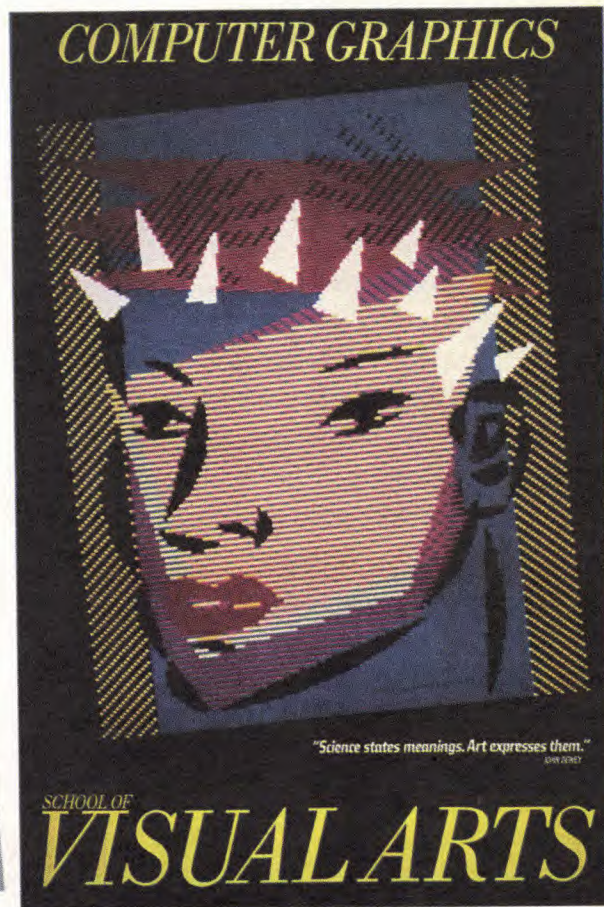
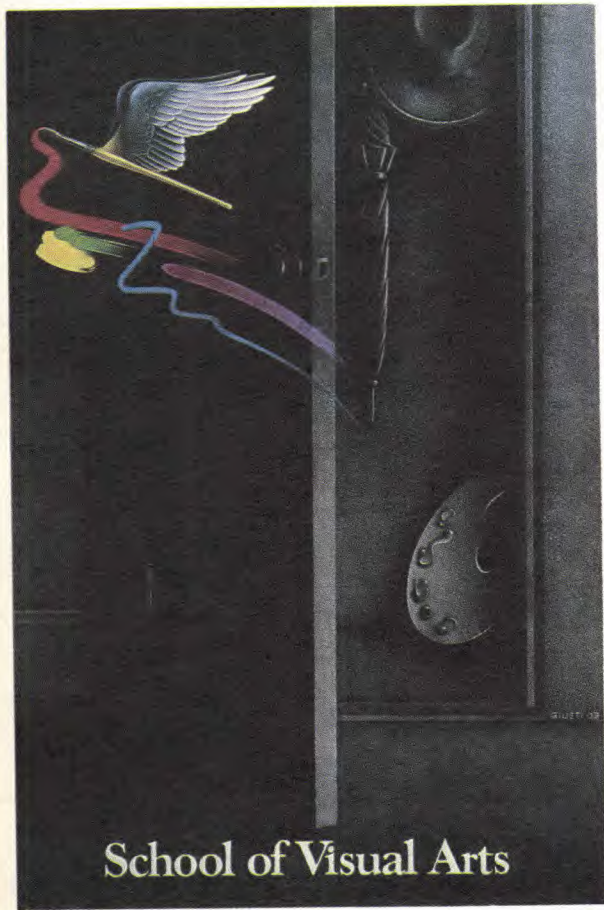
Recently, in celebration of its 40th anniversary, the School of Visual Arts exhibited its complete collection of subway posters. Arranged chronologically, they reflected the enormous expansion of the school's curriculum since 1947 and the dynamic changes in advertising and communication arts. The posters are also an archive of the work of some of the trend-setting art directors, designers, illustrators, painters, photographers and cartoonists of the mid-to-late 20th century. Among the contributors are Marshall Arisman, Jack Wolfgang Beck, Ivan Chermayeff, Paul Davis, Sal de Vito, Audrey Flack, Don Eddy, Bob Gill, Milton Glaser, Phil Hays, William J. Kobasz, Sol Mednick, Marvin Mattelson, Barbara Nessim, Tony Palladino, George Tscherny, Robert Weaver, Richard Wilde and many more. Directing the entire operation was Silas Rhodes, founder and chairman of the school.

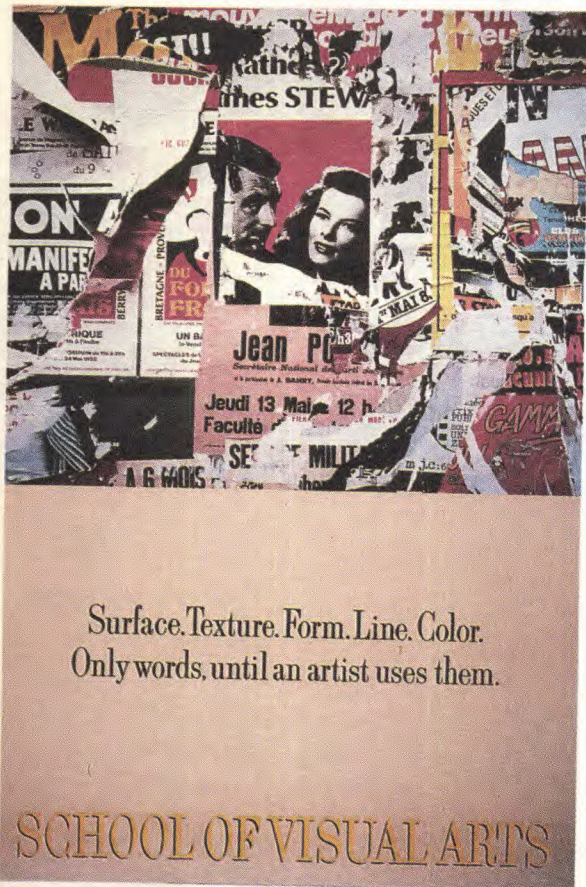




From its humble beginnings as a trade school for cartoonists and illustrators, SVA has become an art institution of highly respected academic and professional standards. It is fully authorized by the New York State Board of Regents to offer four-year degree programs in Film, Fine Arts, Media Arts and Photography, as well as a Master of Fine Arts in Painting, Photography, Sculpture, Computer Arts and Illustration. Its open-armed School of Continuing Education also offers non-degree courses in all of those areas to non-matriculated students. All told, 6,000 students attend classes at SVA, day and night, and 647 faculty members, who are all practicing specialists in their fields, teach them.

Last year, on the eve of its 40th anniversary, the school listed the names of 250 former students now working in New York ad agencies in top creative positions, plus a number of others who head their own agencies. It pays, it seems, to advertise. **MM**





BOTTOMS



Ordinarily, when a beer drinker lifts his glass off a bar, he contemplates the color, the head and the flavor of his brew. But a certain cerevisaphile we know has a habit of casting his eyes back to the counter to study the little coaster his beer has been sitting on. Which is no surprise to anyone who has ever clinked glasses with Cameron Williams. He is not only a connoisseur of beer in all its variations, he is a veteran type director who enjoys typography in all its manifestations.

Williams, who has sampled beers, ales, pilseners, lagers, porters and stouts from every corner of the world, began collecting breweriana in 1983. He became especially intrigued with coasters when he observed they were fast becoming an endangered species. More often than not, coasters are being replaced by flimsy little paper napkins without character or characters.

In a few brief years he has assembled 114 coasters from 14 countries, which he considers to be a modest collection, but it far exceeds what we can show here. Needless to say, it was with special interest and pride that we noted how many of the specimens in his collection sport ITC typefaces.

Just for the record, we should report that beer coasters were originally made of pottery, porcelain, metal and glass. The wood pulp type of coaster that Williams collects was first patented and introduced in 1892 by a

certain Robert Smith in Dresden, Germany. It became a popular material, not only because it was economical, but it turned out to be a perfect advertising medium. The colorful, decorative coasters with brand names and trademarks fast became souvenir items, and brewers encouraged people's penchant for lifting them off the bar along with their change. What a natural way to promote your product! In 1969, for instance, the Ballantine beer coaster at the World's Fair doubled as a souvenir postcard, with imprints for address and stamp on the reverse side. Piel's Brothers printed Bert-and-Harry cartoons on their coasters, echoing their radio and TV commercials. (Unfortunately, here was a sad case where the advertising had a more appreciative audience than the product.)

Coasters, which were a quick and economical tool for augmenting an advertising budget, were also attractive as collectibles. Their small size, easy storage and availability made them more appealing to some collectors than more serious brewery memorabilia such as trays, bottles, cans, posters, and tap knobs. But in recent years, the decline in the number of breweries and brands has depleted the source of beer coasters and increased their value. Still, for an avid collector there are always some surprises to be found in flea markets, garage sales, auctions, and through notices in antique magazines. Happy hunting.

Marion Muller



UP!

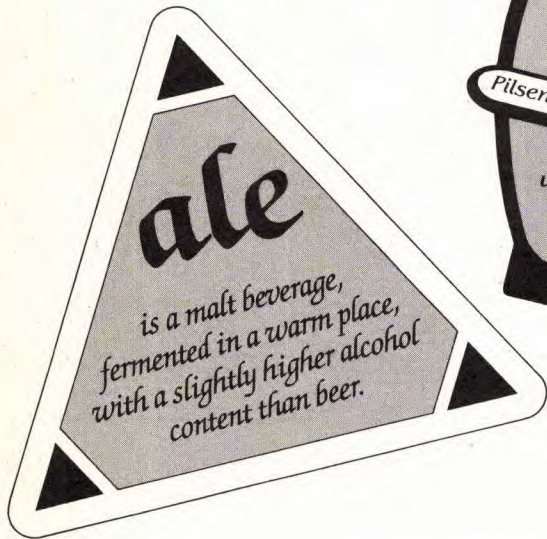
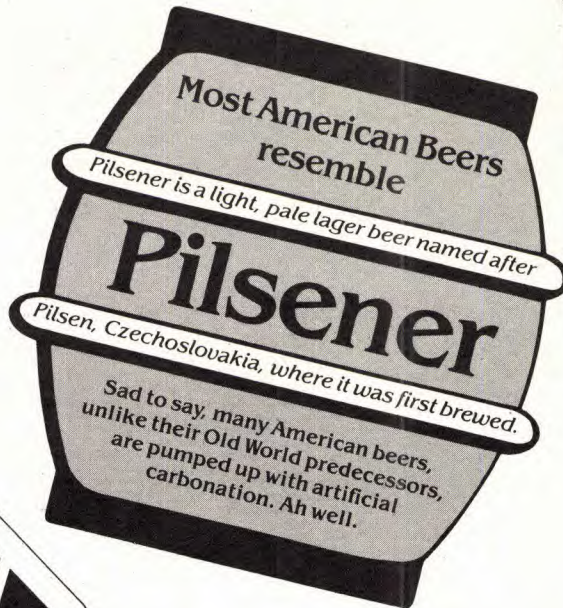
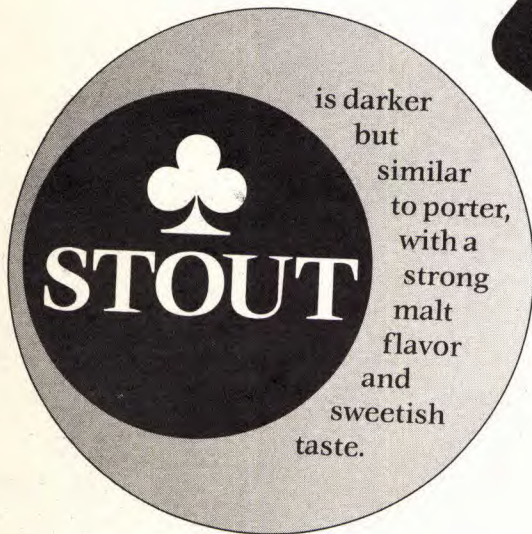


The coasters on this spread and the following page are from Cameron Williams' private collection, photographed by Van Blerk Photography.



What's your drink?

Beer is an all-inclusive name for brews made from water, yeast, barley and hops. When the barley sprouts, by germination or roasting, it turns to malt which is full of sugars that yeast cells thrive on. As the yeast flourishes and matures, it ferments alcohols and the tiny little bubbles of carbon dioxide that provide the fizz. When some ancient Gaulist monks decided to improve their brew by adding hops for a tinge of bitterness, the old English word *béor* was linked to the drink, which clues you in to how beer got its name.



Fabricated coaster designs by Weisz Yang Dunkelberger Inc.

HEADLINE / SUBHEAD: ITC SOUVENIR MEDIUM WITH ITALIC TEXT: LIGHT ITALIC COASTERS / MALT LIQUOR: ITC HONDA, ITC GALLIARD BOLD BOCK BEER: ITC BAUHAUS DEMI, MEDIUM, BOLD PORTER: ITC GORILLA, ITC GALLIARD BOLD PILSENER: ITC BENGUIAT MEDIUM, BOOK ITALIC ALE: ITC ZAPF CHANCERY BOLD, MEDIUM STOUT: ITC VELJOVIC BOLD, MEDIUM LAGER: ITC BENGUIAT GOTHIC HEAVY, MEDIUM ITC ZAPF DINGBATS USED THROUGHOUT

Great headline and text typefaces

come to you from the same source — ITC

Take care of the little things
AND THE BIG THINGS
will take care of themselves
LETRASET CANTON LIGHT ITALIC

LETRASET

It means that your typeface arsenal can be instantly enlarged and strengthened by easy access to the world's most useful and popular typefaces. Your typesetting system or printer can now bring you the best of both worlds.

The ITC text/display library is available on every major typesetter or imagesetter and on most other important output devices.

And now the world famous Letraset library of text and display typefaces can also be brought to you by your system supplier because as an ITC Subscriber, he can obtain Letraset typefaces through ITC and offer them to you.

What does this mean to you, the user/specifier of typefaces?

Designing In Family
ITC has built its library of text and display typefaces within a family you can design your piece with a wonderful blend of design continuity and variable emphasis. You do this by choosing headlines and text typefaces from within one typeface family.

A New and Exciting Option
Now, with Letraset's large library of innovative as well as classical designs available to you, you can have additional ways to develop the tone and emphasis of your communications.

The typefaces on these pages offer only a sampling of the Letraset library's scope. Perhaps you will find among them, along with Aesop's messages, a few typographic ones.

ONCE A WOLF
LETRASET REVUE
ALWAYS A WOLF

LETRASET

JUST HERE
LETRASET COMPACTA BOLD

LETRASET DYNAMO

IT IS EASY TO BE

LETRASET FRANKFURTER
EQUALS MAKE THE BEST FRIENDS
EQUALS MAKE THE BEST FRIENDS

BRAVE WHEN THERE IS NO DANGER

Do not let your hopes carry you away from reality
LETRASET CAXTON LIGHT
The strong are apt to settle questions to their own advantage

LETRASET COMPACTA ITALIC

LETRASET BELWE LIGHT

LETRASET BELWE MEDIUM

LETRASET UNIVERSITY ROMAN

LETRASET AACHEN BOLD

LETRASET BELWE BOLD

LETRASET BRAMLEY LIGHT

LETRASET BRAMLEY EXTRA BOLD

A SMALL GAIN IS WORTH MORE THAN A LARGE PROMISE

Those who would mend others, should first mend themselves
Our best blessings are often the least appreciated

DEEDS COUNT, NOT BOASTING WORDS

Whatever you do, do with all your might
A change of habits will not alter nature

BE CONTENT WITH YOUR LOT

Note: For a thumbnail reminder of the ITC library offerings, see pages 72-73 of this issue of U&C.

The Name of

There are as many names for this universal entertainment as there are countries and languages in the world. And if you think of marbles as an amusement of the past, you are only partly right. Archeologists assure us it is positively prehistoric, as they found evidence in their excavations that the primitive mound builders of North America played games with tiny, round, marble-like pellets. In the old world, marble games predated Christ by several centuries. The ancient Egyptians played at marbles, as did the Greeks, as did the Romans who then popularized the games throughout their conquered territories in Europe, Africa and Asia. And though it peaked as the universal street game in the U.S. in the 1930s and '40s, National Marble Tournaments are still drawing dedicated contestants and followers to this day.

All that's marbleized is not marble

Contrary to what the name implies, marbles are—and always have been—made of something other than marble. In earliest times they were fashioned out of clay, flint, wood or stone. Sometimes little nuts were gathered and polished up for the games.

Modern marbles are still made of baked and glazed common clay, as well as porcelain, glass, agate, limestone, alabaster, brass, iron, and steel. Some very deluxe marbles have been carved out of semi-precious stones like jade, turquoise and carnelian. And of course, inevitably, there is plastic. But by far, the greatest number of marbles produced today are made of molded glass. Plants in West Virginia, U.S.A., spit them out at the rate of 200-a-minute. One factory claims to turn out 2.6 million a day. Of course, most of these marbles are destined for industrial use* and are straightforward, no-nonsense spheres. But the fun-and-games marbles are infused with color and designs. Swirls, crackle patterns, peppermint stripes, spirals, rainbow mixtures, cat's-eye designs, and "clearys" are all temptations for serious marble players and collectors.

In pedigree, agate marbles made in West Germany rank highest and are most prized. They are made of fine-grain powdered quartz and are individually molded and colored. These "aggies" are deliberately made larger than ordinary marbles—about 3/4" in diameter. A beautiful "aggie" is not only a treasure to a serious marble player, but serious collectors do not flinch at paying \$50 or more for a rare or antique specimen.

**Millions of marbles every year are used by industrial firms for roadside reflector signs, for fibreglas products, costume jewelry, as agitators in aerosol cans, as rolling casters, etc.*

Themes and variations

People who have bothered to count, report that there are over 50 different marble games played throughout the world—all with local variations and terminology. But essentially, marble games follow three basic plans: shooting marbles out of a prescribed circle, shooting marbles into holes or through archways, and the third involves chasing competitors' marbles around a predetermined course. (If you stop to ponder these formats, it becomes clear that these youthful marble games were actually the precursors of such adult entertainments as golf, billiards, polo, croquet, pinball machines, Chinese Checkers and *Pachinko*.)

To determine the starting lineup for the game, contestants engage in "lagging." Two parallel lines are drawn tangent to the playing circle. One is the pitch line, from which the players start the lag; the far line is called the lag line. With toes at the pitch line, each player in turn shoots a marble aiming to get as close to the lag line as possible. The player who comes closest wins the lag and shoots first. Others follow in order of proximity to the lag. A player continues to shoot if he succeeds in knocking a marble out of the ring, provided his own shooter remains inside. If he misses, he removes his shooter from the game and turns the field over to the next player in line. There is a definite advantage to being the first up as the more you shoot out of the circle, the fewer are left for opponents to score against.

Department of colorful speech

It may be true of other languages as well, but American English has been enriched with a few colorful idioms directly related to marble games. For instance, when we say of people, "they picked up their marbles and went home," we're labeling them quitters—poor sports. When we say that someone "lost his marbles," we imply he's a mental case. The command, "knuckle down," means get to work and do it right. And it is my guess that the expression "to lag behind" derives directly from the practice of lagging, and means, as it does in marbles, you're not the lead-off person, but a follower.

Marion Muller

C H A S I E S



The game called **Chasies** is one of many basic marble games played 'round the world. It is a two-player game in which competitors take turns pursuing each other's marble. What one hits, one keeps.

the Game Is

Taw

Boss

Span

Gude

Jorrah

Marbles

Tour de France

Pallina di Vetro

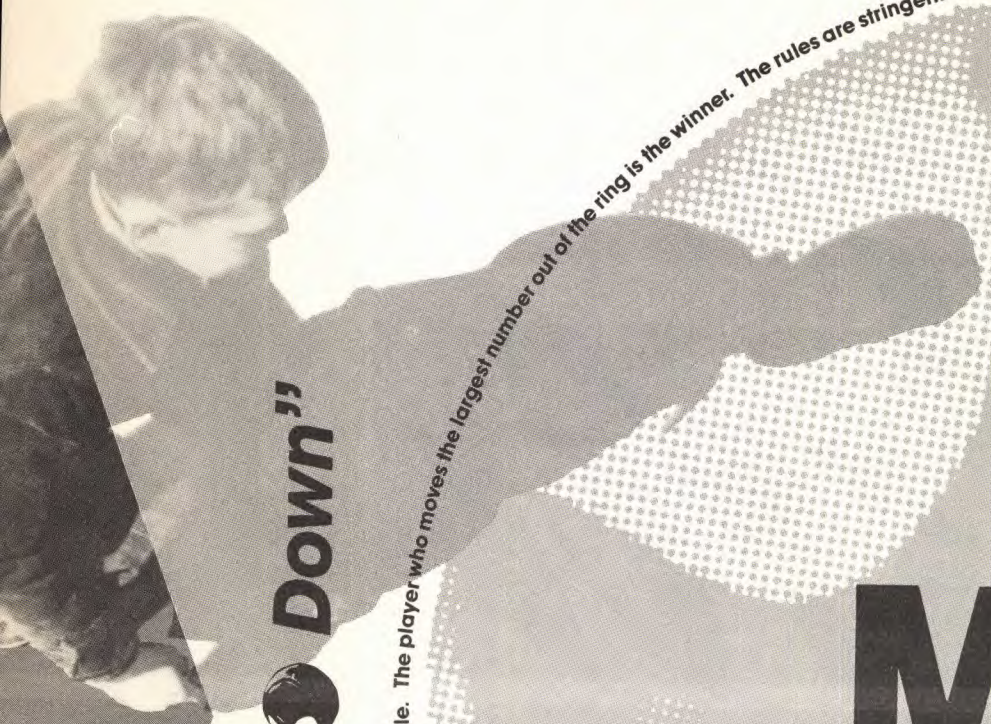
Pyramids

Ringer

“Knuckle Down”



The object of the game is to shoot these marbles out of the ring with a “shooter” marble. The player who moves the largest number out of the ring is the winner. The rules are stringent. Knuckles of the shooting hand must be down on the ground during play. Shooting hand and head must not move forward of the shooting line. The most commonly played marble game appears to be the circle game. Thirteen marbles are arranged crosswise in a 10-ft. circle.



Silhouetted photograph of boy: The Bettmann Archive
Marble art created by Weisz Yang Dunkelberger Inc.
from photographs by Donald Dempsey/White Light

THE ADULT CHILDREN OF ALCOHOLICS SYNDROME

Book jacket design for
Bantam Books.

When your parents bless you with a name like Iskra, which in Russian means "spark," you had better grow up and sparkle a little, or else change your name. Fortunately, Iskra Johnson had no difficulty fulfilling her parents' prophesy. What's more, with uncanny intuition, they provided her with a name that makes a smashing piece of calligraphy.



Logo for Shanti, Seattle,
a volunteer counseling service
for the mentally ill.



Logo for Values Project Northwest,
a cross-cultural research project
relating to natural resources.
Client: Lumni Indian Tribe.

Wit...spontaneity...surprise—all that her name implies—is exactly what Iskra Johnson works for in her calligraphy and lettering designs. She was drawn to her career through studying painting, both Western and Eastern forms, and it shows. Experiences in gesture drawing, water color, sumi painting and Chinese calligraphy are all powerfully evident in her work.

To Iskra, calligraphy is a gesture painting of a message. It is an immediate graphic response to a subject, set down in quick, deft marks. If successful, the physical appearance of the words faithfully conveys their meaning. You don't always get it right the first time. But you don't edit, and you don't revise. You simply try again, and again, and again. You may wind up with a dozen variations, but the labor must never show, and the final version must be as fresh and spontaneous looking as the first. With luck, it will contain an exhilarating little surprise. And when the adrenalin flows, your heart pumps a little faster and your cheeks flush—you know it's right. With a little more luck, the client will think it's right, too.

Her lettering designs are born out of a different impulse than calligraphy. They evolve slowly through plans, sketches, outline drawings and careful inking-in, and an ongoing concern for how each letterform relates to every other one and to the design as a whole. It is a totally conscious, rational process in contrast to the intuitive, visceral experience of calligraphy.

Like all letterers and calligraphers, Iskra chooses tools and paper that she hopes will add character to her characters, and always welcomes the random accidents and unexpected nuances they provide. She works with a variety of pens and handmade brushes. One of her favorite tools of the moment is an elk's tail brush, made in Oregon, which delights her for its unpredictability.

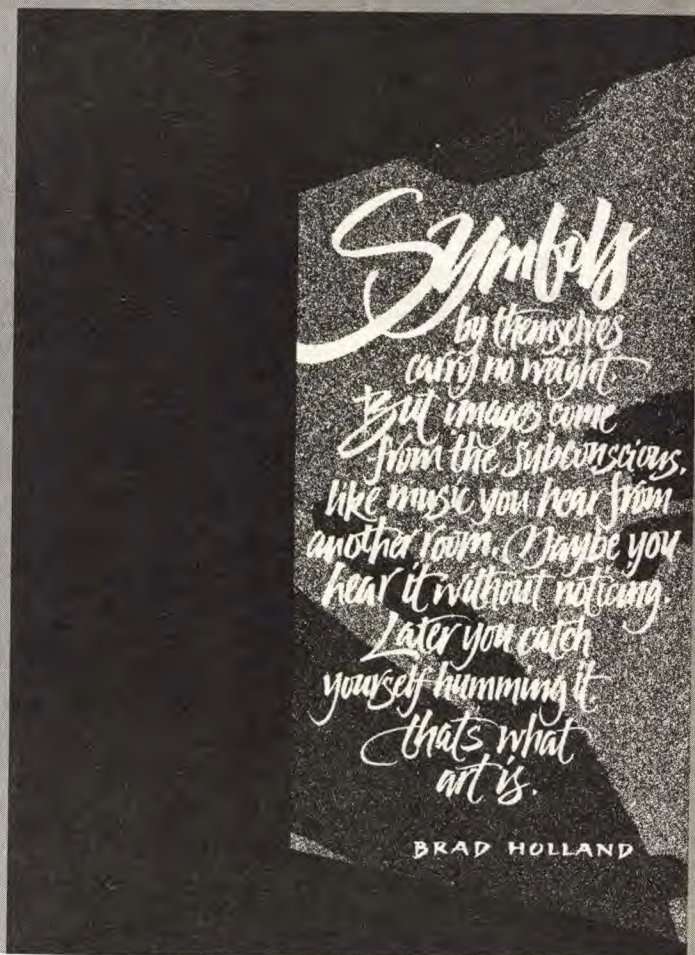
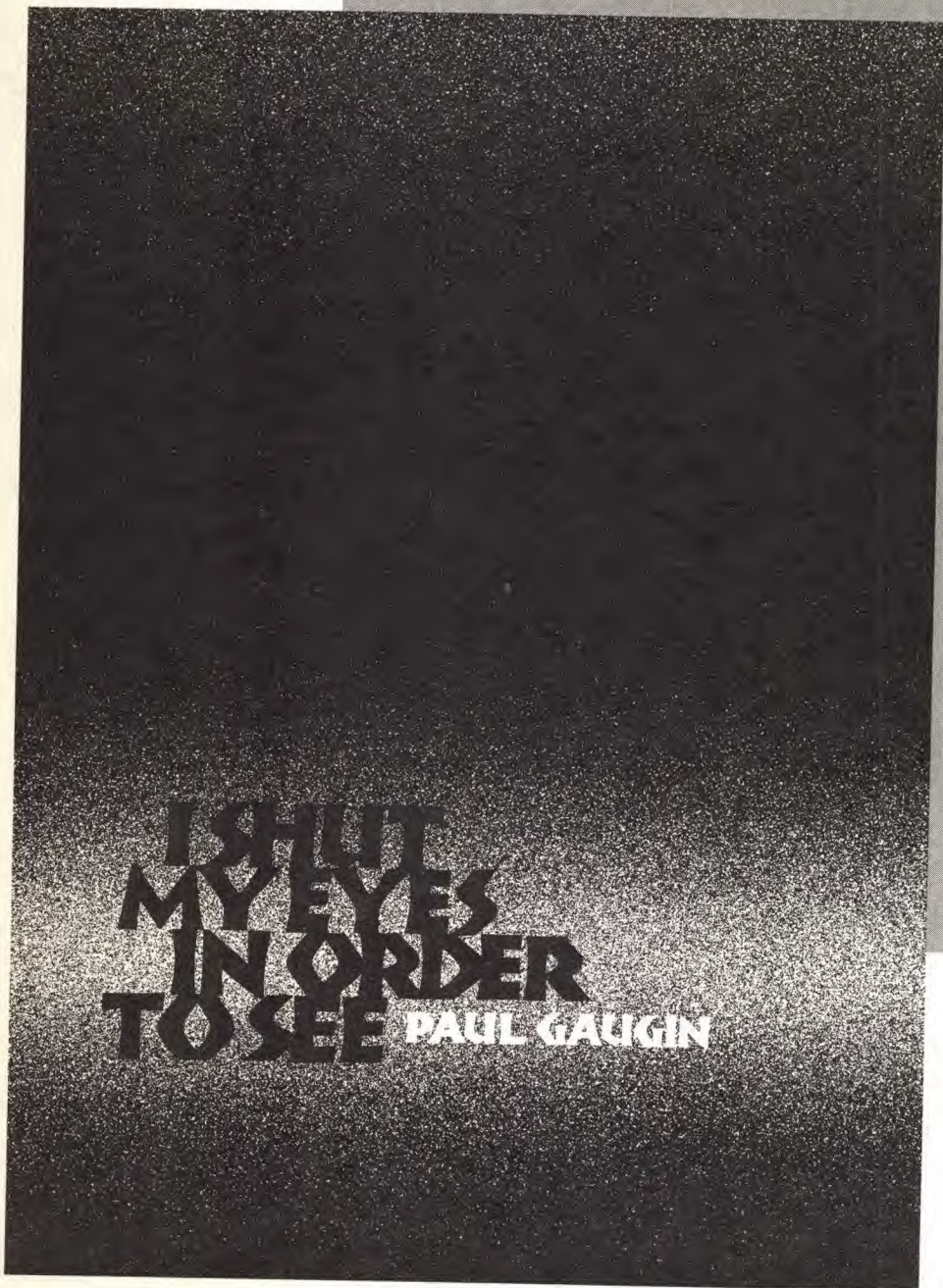
Yet with all her passion for innovation and chance, Iskra Johnson never betrays her clients' objectives; her designs are always accessible and appropriate for their purpose. She has been providing traditional and freewheeling calligraphy and lettering with wit, whimsy or dignity—each in its place—for a variety of clients. Ms. Johnson works out of her studio in Seattle, Washington, and is also concurrently being represented in New York City by American Artists. Her clients include Thai Airlines, The Seattle Art Museum, Microsoft, Interchecks, First Interstate Bank, Data I/O, Intermec, Wolff Systems, Olympic Stain, The Sheraton, Arco, Holland America Line—Westours, the Washington State Film Council and Bantam Books, among others. From such an impressive client roster, we may gather that Iskra sparkles plenty. MM



Logo for Kiku, a sushi restaurant.
(Kiku in Japanese means chrysanthemum.)

PACIFIC NORTHWEST CHAMBER CHORUS

This logo was awarded a gold medal
by the Seattle Design Association.
Page designed for a calligraphy
engagement calendar.



Pages designed for a calligraphy engagement calendar.



Logo for the Women's Information Center.
Client: University of Washington.



Logo for Society of Professional Graphic Artists.

It is very difficult for most artists to pinpoint the exact moment of inspiration for a creative act. But Hertha Bauer comes as close as anyone ever has. For her it happened in 1975, shortly after seeing an exhibit of Kufic script at the Metropolitan Museum of Art in New York City.

Ms. Bauer, who is an antiquary of sorts (she is a librarian for a rare book collection), was enthralled, as you might imagine, with the ancient Arabic writing style—the way the sharp angular and squared-off letterforms, spelling out elevating messages, were composed into decorative squares and friezes and

used for ornamenting holy books, buildings, tapestries, rugs, pottery and all manner of Islamic art.

With the hypnotic Kufic designs emblazoned in her mind, Ms. Bauer stepped out of her office one day and noticed, for the first time, the geometric relief pattern on the manhole cover outside her door. It seemed to her a modern day counterpart of the ancient Kufic script, and on impulse she decided to photograph it. Well, once you've looked at a manhole cover seriously, you never pass another without attending to the design and words on it. And once you start photographing them, there's no end to the distances you travel and the miles of film you use in pursuit of yet another rare specimen.

Art UNDER FOOT

manhole covers and other civic artifacts.

Historic Revelation

In the early days of Hertha's quest for manhole covers, many friends tried to dissuade her from wasting time on such an ugly subject. So imagine the ecstatic moment when she discovered that even the great Albrecht Dürer had been "into" covers. She found his design in a woodcut executed in the late 15th century. "Not an ordinary manhole lid," she explains, "but a cover to lock up Satan for thousands of years in a 'bottomless pit.'"

She has never before mentioned this historic tidbit in any of her interviews. She offered us the exclusive in the belief that U&Ic readers would be the most appreciative audience for such a story. We are sincerely flattered.

From the day of that first photo in 1975, Hertha Bauer has toured the major cities of the United States and Europe, and documented 3,500 manhole covers, grates and other cast-iron lids designed to give access to public utilities. Thanks to her dedication, her exhibits, her appearances on radio and TV, she has not only made us aware of a vanishing art form but supplied answers to questions we never thought to ask.

(A) Cover near the entrance to the historic Smithville Inn, in Smithville, N.Y. (B) A small drain in Smithville, N.Y. (C) A New York City Department of Parks utility cover, located near the Bethesda Fountain in Central Park. (D) Utility cover, under snow, Innsbruck, Austria, by the Giesserei Haslinger Foundry of Hall-Tirol. (E) Utility cover in Jerusalem. (F) One of many subway covers along the Avenue of The Americas in New York City. (G) A water main cover in bilingual Montreal, identified by words "water" and "eau." (H) Fire Department utility cover, Park Avenue, New York City. (I) Fourteenth and last in Dürer's Apocalypse series (1498).

Answers to Questions We Never Thought to Ask

Why and when did they first appear?
 Although every city kid knows the purpose of manhole covers is to mark the bases in stickball games, they really have a more serious function. They became necessities in the mid-19th century when advances in engineering technology brought water, gas and electricity into our homes through underground pipes and cables. In order to provide access to crucial joints and valves in the conduits, utility companies found it expedient to create holes in the ground where repairmen could descend to inspect or repair trouble spots. Naturally, holes of such dimensions had to be securely covered with cast-iron lids that could support vehicular and pedestrian traffic.

Why are they round?
 While the small above-ground lids to utility pipe lines may come in various shapes, all large manhole covers are circular for one essential reason: a circle is the only shape that cannot accidentally fall or be dropped through its opening and endanger a man working below. Since a cast-iron manhole cover weighs on the average of 300 pounds, this is no small consideration.

Why are they patterned?
 The waffles, checks, stars, checkerboards, hexagons, basketweaves and floral relief patterns you see were not designed for the esthetic delight of pedestrians but to keep the metal surfaces from getting slippery in inclement weather and creating problems for horsedrawn vehicles. Eventually each foundry did use certain patterns to identify its products and often included its own name or the name of the utility purchasing the cover.

Today, time and traffic have taken their toll of manhole covers. In some cases new patterns are being soldered on top of old worn lids. Others are being replaced with new models, but the patterns are limited. So it is comforting to know that Ms. Bauer's photos are intact and circulating throughout the world to provide a permanent record of a historic art form. MM



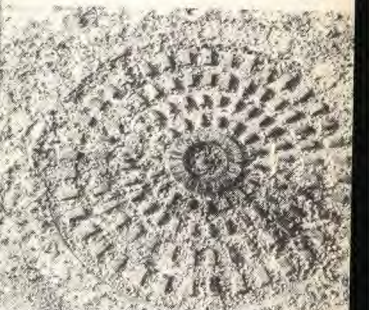
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B



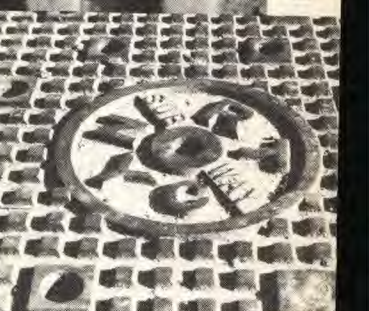
C



D



E



F



G



H



I

Just
put on
a happy
face.

We'll keep you *smiling* with our variety of over 1,200 type styles.
Albertus to Zapf, the result is always a designer's delight.

For further information on Varsityper's typeface library call toll-free, 800 631-8134;
in New Jersey call 201 887-8000, ext. 999.

Varsityper

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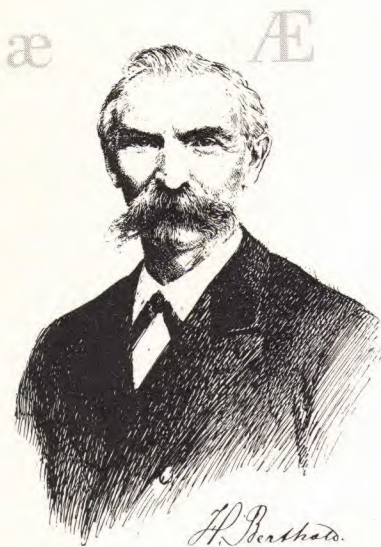
BERTHOLD TYPES

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q Q

*Berthold: High Fidelity in
Typographic Communications*



Today, Berthold is unquestionably the leader in the field of typographic communications.

Not because we sell the most equipment, nor because our equipment is necessarily the fastest, but – simply – because we have one over-riding purpose: the maintenance of our pure typographic quality.

We consistently achieve absolute excellence with our typefaces. Our equipment and operating systems are flexible, logical, innovative, comprehensive and – despite all this – at the forefront of rapidly-changing technology.

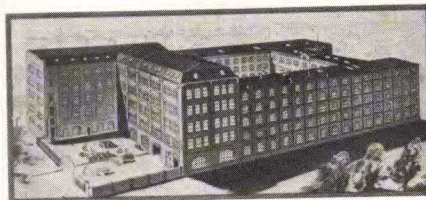
Surprisingly, any day now we celebrate our 130th year.

In Berlin, Germany, in 1858 Hermann Berthold established his Institute for Galvanization Technology.

A research engineer, Berthold had developed a way to produce super-hardened brass-and-zinc rules for use in the type composition trade.

Berthold's rules were less susceptible to abrasion and wear due to the special metals and production techniques.

The Berthold slogan at that period was 'As precise as Berthold rules'.



Because they were made to such fine tolerances, the printers of the day could

order rules knowing that two point rules would indeed be two points wide. Which brings us nicely to our next point.

Every country in Europe had a different system of typographical measurement.

With different systems, there was no standardization. This led to immense difficulties for typefounders, chaos for printers.

A consortium of Master Printers and typefoundries decided to tackle the mess by commissioning research to analyze the problem, and devise a 'universal' system.

Who better than Hermann Berthold with his reputation for precision, his knowledge of the industry, and his commitment to absolute quality?

He reported back to the Master Printers in May 1879: the result was the revised didot system, (known as 'cicero') where 2660 points equal one metre, at 0° Réamur.

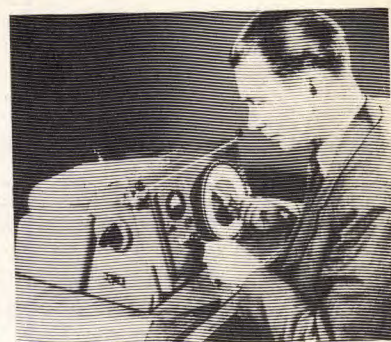
It was warmly accepted throughout continental Europe, although Britain and North America adopted the Anglo-American pica point system.

The success of this project brought Hermann Berthold further acclaim, and our activities were widened to encompass the production of metal type as well as the brass rules.

In 1896 the name of the company was changed to H Berthold AG. Type was fast becoming our major product, and rapid expansion – mainly by acquisition – was taking place. But Berthold died in 1904.

Between 1905 and 1922, twelve major typefoundries were taken over by the company. By 1928, we had formed many subsidiaries and had production facilities – apart

from Berlin – in Stuttgart, St. Petersburg, Budapest, Vienna, Leipzig and Riga, as well as many other sales offices, and we had become the largest typefounder in the world.



During this period, Berthold were actively designing and marketing new typefaces, as well as working to integrate the designs acquired from the new companies.

In 1935, Berthold made their first contact with photographic typography. Company records reveal an exchange of letters taking place with a Mr. Uher, who had invented the 'Uher-type' machine.

1938 saw production of metal type reach record levels. Obviously the Second World War had a major impact on production, and our Mehringdamm factory was very severely damaged by bombing, and the links with the international subsidiaries were lost.

Reconstruction started immediately afterwards and we were back in limited production by 1946, with full day and night shifts starting again in 1948.

Typeface development continued, but there was growing awareness (and a very *early* awareness by comparison with the industry in general) that the future lay in the direction of photocomposition rather than metal: offset lithography rather than letterpress printing.

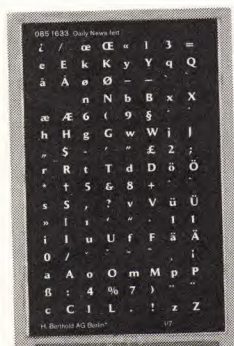
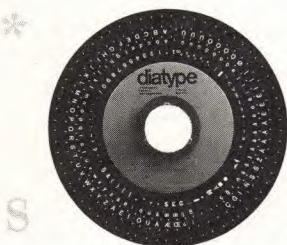
It must be emphasized that Berthold was producing type only for hand composition; we had no involvement in machine composition.

Following some hair-raising journeys across the East German corridor, a loose agreement was reached with the engineer Heinrich Heine regarding his 'diatyp' machine. It required fundamental redevelopment, but a firm licensing agreement was reached in 1952.

Our commitment to involvement in the photographic technologies led us in 1951 to take a partnership in the re-establishment of the Hoh & Hahne company in Offenbach. Hoh & Hahne were originally in Leipzig, the historic centre of the German reprographic industry, and were one of the earliest makers of quality repro-cameras.

Our development of photocomposition continued, financed by the healthy sales of metal type.

It was not until the 1958 DRUPA exhibition that the first Berthold photocomposition machine was shown: the 'diatype'. There was tremendous interest from the industry. Typefaces – previously only available as 'foundry' type – could be set, in a size range of 4–36 pt, to an absolutely superb quality. It seemed as if a typesetter's dream had come true. Each typeface required a single investment: all sizes could be produced from one master. There was an unlimited supply of all characters including accents and signs, and the type wouldn't wear out: it was truly the photographic equivalent of hand-setting.



Our Berlin factory was hit by an incendiary bomb, the effects of which caused our entire stock of metal type to 'melt down'. Literally. It was originally stored on our second and third floors, and ended up as a solid mass in the basement of the building. It took some few weeks before it cooled down. When the factory was rebuilt after the war, our staff used gas torches to cut the metal into manageable pieces which were then purified and re-cast into type.

During the early stages of diatronic grid pre-production we were baffled by some characters being out of alignment on certain typefaces. Intermittent faults are always the most difficult to solve, but by a process of elimination, we determined that one particular member of our staff was responsible.

But she was a thorough, diligent worker, and we just couldn't understand why she should have such difficulty. Eventually we realised that as she leaned across to align the characters farthest away from her, she was involuntarily shifting those that were nearest...

In 1964, we took an interest in the *Film-Klischee* company, Munich, who produced the 'starlettograph' headline machine.

Later, we bought the company outright and developed the 'starsettograph' and 'starmat' machines, both popular in trade shops around the world.

With both text and display capabilities, in 1966 the first of six 'Photosetting Centres' was opened in Germany, where potential customers could see our equipment at work, and where operators could receive training.

At the 1967 DRUPA show the 'diatronic' system was launched, the first keyboard-controlled area photocomposition system.

The stand was packed with curious visitors. All other systems had 'dumb' front-ends with 'intelligent', but unpredictable, output units removing all control from the keyboard operator.

The diatronic type matrix was a rectangular 'grid': a chrome glass negative containing 126 characters at 8 pt; through ingenious use of precision optic controls the typeface grid was stationary at the moment of exposure: this was the basis of the excellent quality of diatronic.

Deliveries to customers started in 1969. In 1973 our sales centre and typeface drawing and production centre opened at Taufkirchen, near Munich.

We followed this by opening a subsidiary in the USA in 1974, and in Austria in 1976.

In 1975 the 'diatext' was announced; a small desktop microprocessor-controlled text photocomposition device.

1977 was once again time for DRUPA: we launched a new generation of photosetters: the intelligent, programmable microprocessor-based 'ads 3000' with visual display screen, floppy-disc storage and enhanced type size range.

Then in 1978 our subsidiary in France opened, and on 31st October 1978 production of metal type ceased, exactly 100 years after the commission from the Master Printers.

In the meantime, we had purchased *Guttinger-Satz-Automation* (GSA), a small Swiss company producing a range of exceptionally high-quality electronic keyboards, who were also

C · H · R · O · N · O · L · O · G · Y

- 1958 -
diatype announcement
 - 1960 -
first diatype machine installed
 - 1964 -
starlettograph headliner marketed; starmat under development
 - 1966 -
First of six 'Photosetting Centres' opens in Germany
 - 1967 -
The premiere of the first diatronic keyboard photosetter
 - 1971 -
transmix film assembly system and diatype headliner
 - 1972 -
diatronic s system; centermix electronic correction and tape merging unit; large format diatype super; dialiner ruling machine; ministar and superstar headliners; ik3 reformat, ik60 and precisa s cameras all launched at DRUPA exhibition
 - 1975 -
diatext desktop photosetter, (at less cost than an IBM-Composer)
 - 1977 -
diasetter terminal for diatronic s and diamat correction unit for diatext and diasetter announced; At DRUPA exhibition, ads 3000 system announced - floppy disc storage and display screen, to eventually replace diatronic, but using same fonts
 - 1978 -
Companion photo unit for ads - apu 3608
 - 1979 -
Further ads system components acs 3200, cps 2000 and cps 1000: compact units combining keyboard & photo unit
 - 1980 -
tps 6000 - an extension of the ads concept: start of 'T' family.
 - 1981 -
Alphatype's Multiset marketed in Europe as tps 8000 family. ads arabic.
 - 1982 -
T family completed with gst 4000, mft 4000 terminals, tpe 6001 portable terminal and dms 7000 central hard drive and system unit, plus apu 6016 high-speed glass grid photo unit.
 - 1984 -
FOX - compact text-oriented digital system
 - 1986 -
DPU 5000 and DPU 7000 digital photo units; DRUPA: all T family equipment renamed Series D; M Series electronic graphics system comprising WorkStation, LaserPrinter, LaserRecorder, Scanner, DataTower; using LaserTypes fonts.
 - 1987 -
CIRecorder announced to use DiamondTypes ultra high-quality digital fonts
 - 1987 -
LI raster image server for LaserStation allows output of half tones and use of DiamondTypes on LaserStation; HRScanner launched: high speed ultra-high resolution scanner for inputting pictorial material.
- Berthold Type Centres open in New York, Toronto, Los Angeles.

working to develop a digital typesetting system.

At the DRUPA show, we exhibited the concept of an integrated text, picture and image system: 'Magic'.

In 1981 we purchased the American Alphatype Corporation. This seemed like a mutually beneficial marriage of matched strengths and weaknesses, but it was obvious by 1986 that the marriage wasn't working out, and we divorced.

At 1986's DRUPA, we stunned the typographic world with our new M Series. Completely compatible with our older equipment, M Series is a complete, working, integrated text, picture and graphic manipulation system, based on high speed graphic workstations, image scanners, laser printers and laser output recorders.

The concept that had been first proposed in 1980 had at last come to fruition. And it delivered all it had promised.

Special programs allow scanned-in images to be cleaned up - pixel by pixel, complete logos and graphic images can be 'drawn' from scratch using mouse and cursor, and the work-station uses a friendly 'windows' environment.

Our UNIX-based software ensures many years of compatible development, especially with our adoption of Ethernet and SCSI data transfer protocols.

The friendliness and flexibility of the system once again places us at the very forefront of technology.

The typographic ability of M Series is breathtaking. At last there is a system that is as clean and sharp as the legendary

diatronic glass grid. No mean achievement.

The Seybold Report on Publishing Systems; Vol 16, No. 19; 8 June 1987: "This is not by any means a system for the uninitiated user. It is one that requires a significant degree of typographic understanding to get the best from it. After working with it more, we began to appreciate its qualities. It is an incredibly precise system that is targeted specifically at the most awkward areas of the typesetting market - the complex trade typography market that sells its product, namely made-up film, to the ad agencies, and clients requiring absolute typographic excellence.

In short, the Berthold market."

BQ

WHEN WE LAUNCHED THE DIATRONIC SYSTEM AT THE 1967 DRUPA, ONE OF OUR DIATYPE USERS SERIOUSLY SUGGESTED TO US THAT, IN ORDER TO PROTECT HIS INVESTMENT IN AN ALTERNATIVE PHOTOSSETTING SYSTEM, HE WOULD BUY OUR PRE-PRODUCTION RUN OF SIX DIATRONIC MACHINES ON THE UNDERSTANDING THAT WE WOULD THEN SCRAP THE IDEA AND PRODUCE NO MORE KEYBOARD-OPERATED MACHINES. WE DECLINED HIS OFFER.

For further information please consult your nearest Berthold office.

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1000 Berlin 46, Germany
Telephone (030) 77 95-1
Telex 1 84 271 · Fax (030) 77 95 306

United Kingdom:

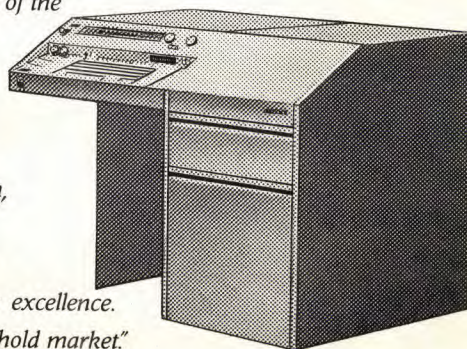
London:
Berthold Typographic
Communications Limited
Parkway House, Sheen Lane
London SW14 8LS, UK
Telephone 01-392 1155
Telex 9419890 · Fax 01-878 6516

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New York:
Berthold Corporation
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Fax: (212) 629-0348

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Toronto:
Berthold Incorporated
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Ontario L3R 3V6 Canada
Telephone: (416) 475-8570
Telex: 06-986809 · Fax: (416) 475-0739



Keio Railway

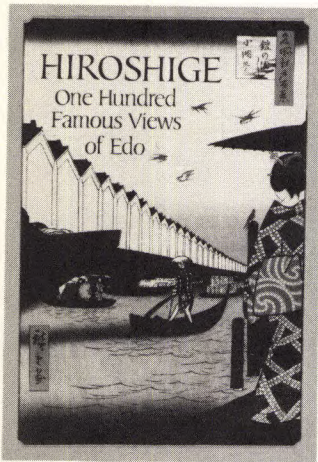
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Kanasugi Bridge and Shibaura (1857) From One Hundred Famous Views of Edo, woodblock prints by Hiroshige, 1856-1858; The Brooklyn Museum, courtesy George Braziller, Inc.

Arigato, Hiroshige



Hiroshige was one of nineteenth-century Japan's greatest woodblock artists. When examples of his work reached France, his approach to composition and color inspired Degas and others to create a new artistic vision: Impressionism.

A perfectly preserved set of Hiroshige's impressions of nineteenth-century Tokyo, *One Hundred Famous Views of Edo*, was discovered in the library of the Brooklyn Museum and published by George Braziller, New York, in 1986. Lavish and faithful – in full size and accurate color – the book was printed, naturally enough, in Japan. Braziller commissioned a new typeface for the book from AlphaOmega Typography, to ensure a beautiful, stylish text to accompany the stunning images. *Arigato* – thank you – Hiroshige, for providing the inspiration to create this exciting typeface.

Linotype now offers this new design, with its beautiful Oriental, calligraphic flair, in book, medium, bold, black and the accompanying italic alphabets. All of the weights create inviting display typography. The book and medium weights in particular provide a lively, vibrant look for text.

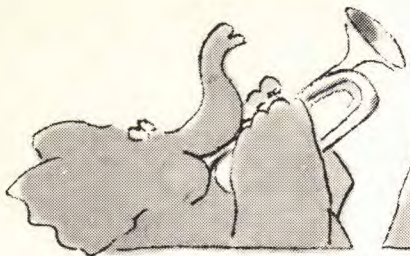
This distinctive new typeface family will soon be available as a PostScript® Font for use on high quality image-setters from Linotype as well as for use on low-resolution laser printers. In addition, the entire Hiroshige™ typeface family is also available for use in Linotype Laser Font® formats, as well as Linotron® 202 and CRTronic® typesetters.

For additional information on this new typeface or on any of the nearly 2,000 typefaces available from Linotype, call (800) 645-5764. In New York State, call (800) 832-5288. In Canada, call (800) 387-9553.

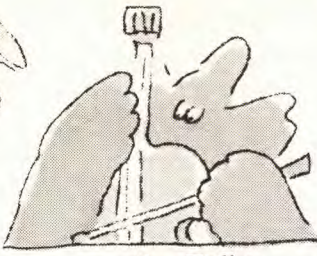
Hiroshige Book
Hiroshige Book Italic
Hiroshige Medium
Hiroshige Medium Italic
Hiroshige Bold
Hiroshige Bold Italic
Hiroshige Black
Hiroshige Black Italic

Arigato, Linotype

Different type shops that have ITC typefaces (I think he lives in Tennessee)



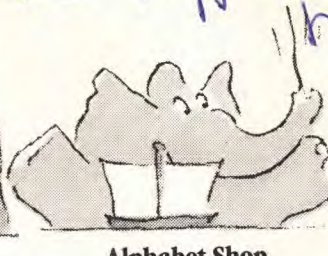
Ad Type Graphics
Sacramento, California
☎ 916-736-2222



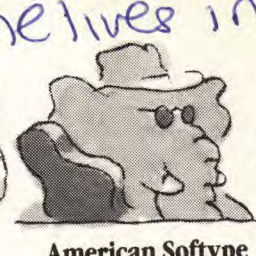
Alan Waller & Associates, Inc.
Nashville, Tennessee
☎ 615-889-5579



Alpha Graphix
Los Angeles, California
☎ 213-388-0401



Alphabet Shop
Atlanta, Georgia
☎ 404-892-6500



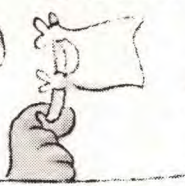
American Softtype
Natick, Massachusetts
☎ 617-651-7041



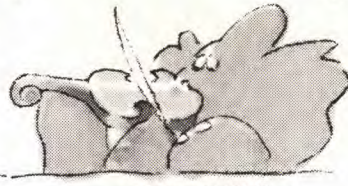
Ampersand Typographers
Toronto, Ontario
☎ 416-422-1444



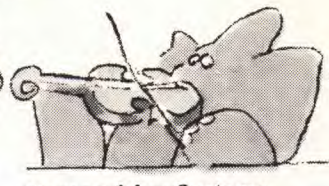
Central Typesetting Company
Detroit, Michigan
☎ 313-961-7171



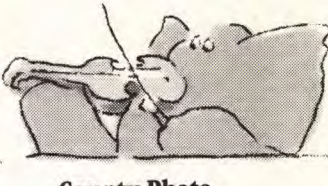
Characters Typographic Service
New York, New York
☎ 212-947-0900



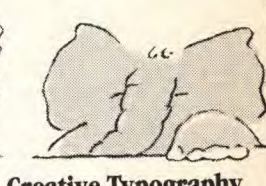
Chiles & Chiles
Dallas, Texas
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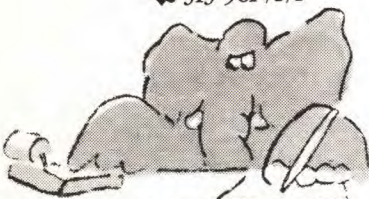
Composition Systems
Falls Church, Virginia
☎ 703-237-1700



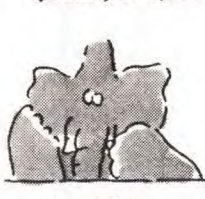
County Photo Compositing Corp.
Southborough, Massachusetts
☎ 617-480-0205



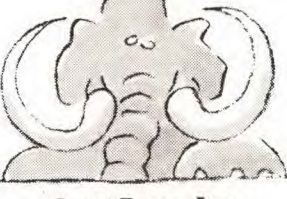
Creative Typography
Palmetto, Florida
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Graphic Composition
Menasha, Wisconsin
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GraphPro
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Harrison Typesetting
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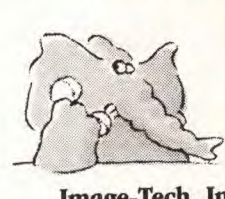


Image-Tech, Inc.
Milwaukee, Wisconsin
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John C. Meyer & Son
Philadelphia, Pennsylvania
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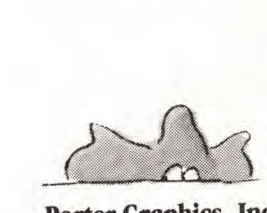
O'Sullivan Typographers
New York, New York
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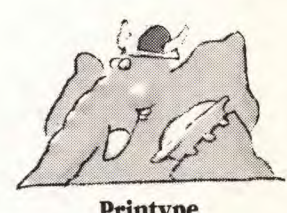
Pacesetters Graphic Typography, Inc.
Dallas, Texas
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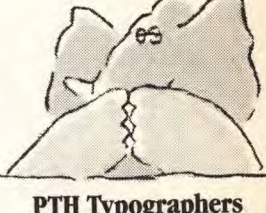
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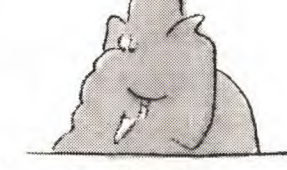
PTH Typographers
Los Angeles, California
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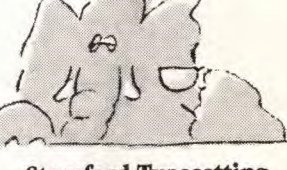
Shore Typographers
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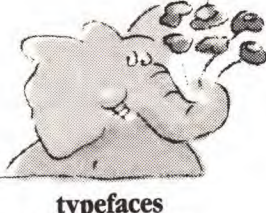
Stamford Typesetting
Stamford, Connecticut
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☎ 203-327-1441



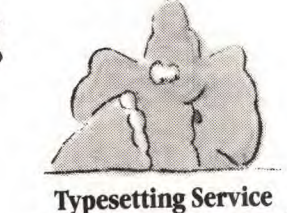
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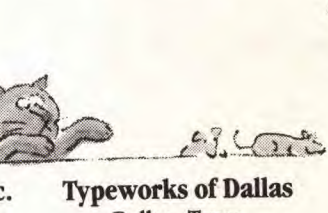
typefaces
Davenport, Iowa
☎ 319-322-2136



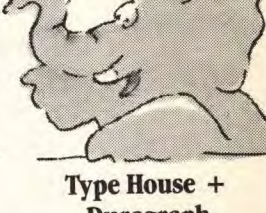
Typesetting Service
Providence, Rhode Island
☎ 401-421-2264



Typesetting Service, Inc.
Cleveland, Ohio
☎ 216-241-2647



Typeworks of Dallas
Dallas, Texas
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JUST SAY THE WORD

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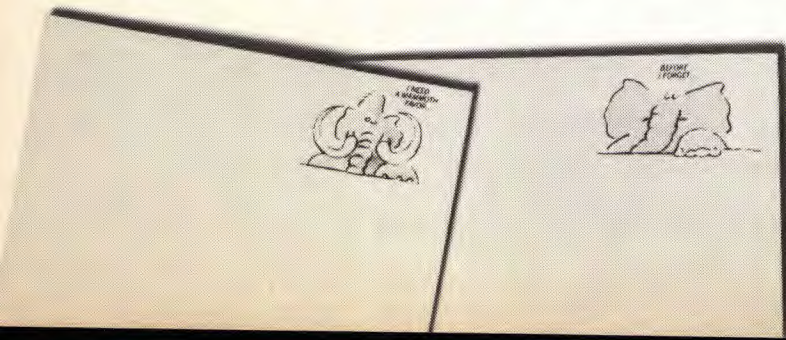
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MEMO

TO: The Alumni
FROM: The Design Schools
SUBJ: Career Update /1988

The last time we made a general call to the alumni, we received an impressive response. Letters came in from almost all of the 50 states including Hawaii and Alaska. A number of our members responded from Europe, Latin America and even a few from the Orient.

This time, we plan to include your name and place of employment in a comprehensive directory. When the returns are all in, it may very well be one of the largest lists of people employed in design ever compiled!

On the survey form at the right, there are a few general questions that will help bring us up-to-date about you and your accomplishments. Attach additional information, if you wish.

In the near future, The Design Schools plan to publish a report that will detail the far-flung activities of the alumni. It will feature the many hundreds of graduates who have become successful professionals in Graphic Design, Interior Design, Photography, or other fields.

May we hear from you? Your response will help make this a valuable document that will recognize your accomplishments and also identify your school as a prime source of professional design talent.

All of the more than 1,500 faculty and staff at The Design Schools appreciate your cooperation.

Note to the general reader of U&lc:

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5. Job title _____
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7. Have you hired a graduate of The Design Schools? Yes No
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- Attach any additional information, clippings, photographs, etc.
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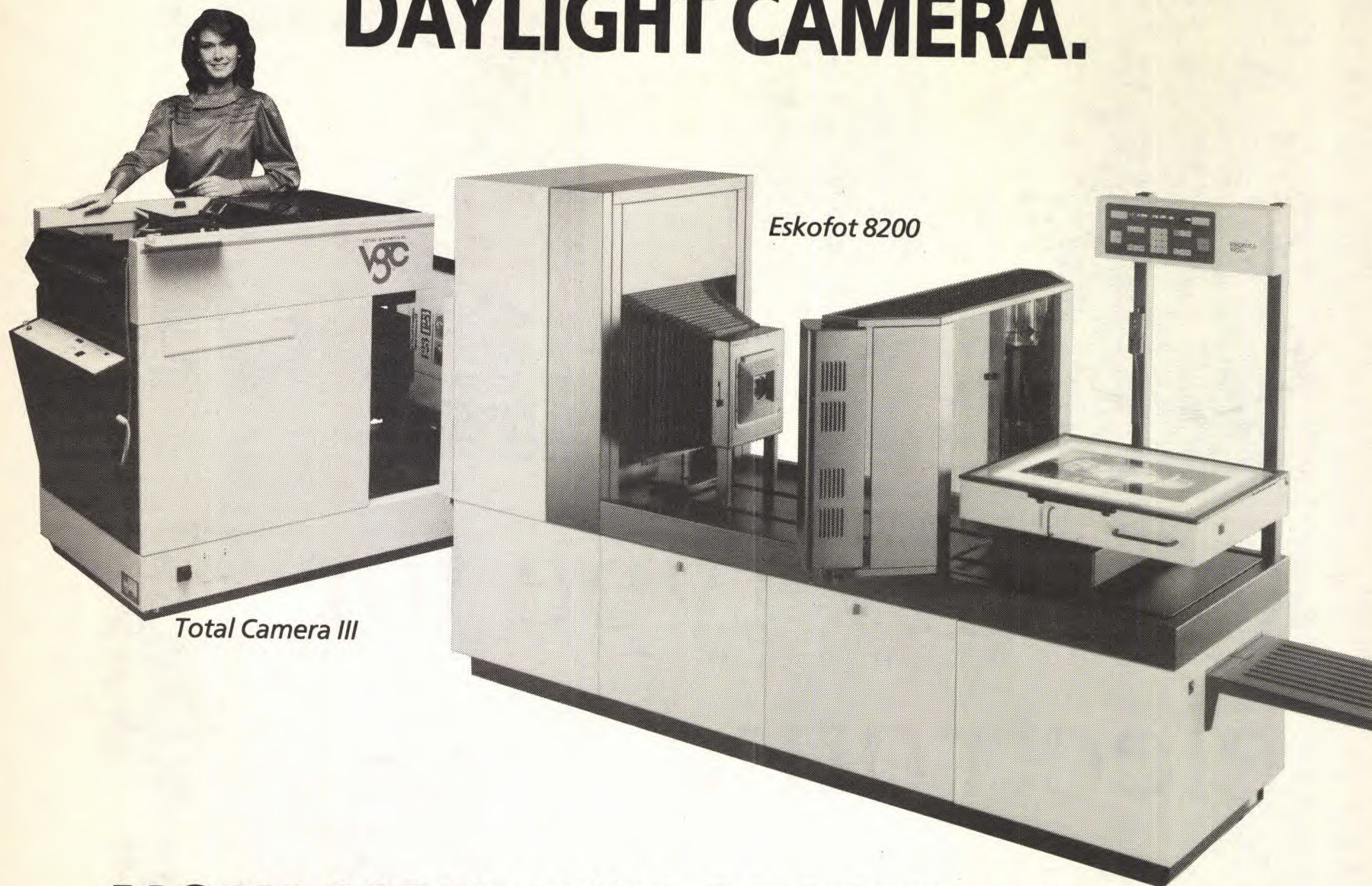
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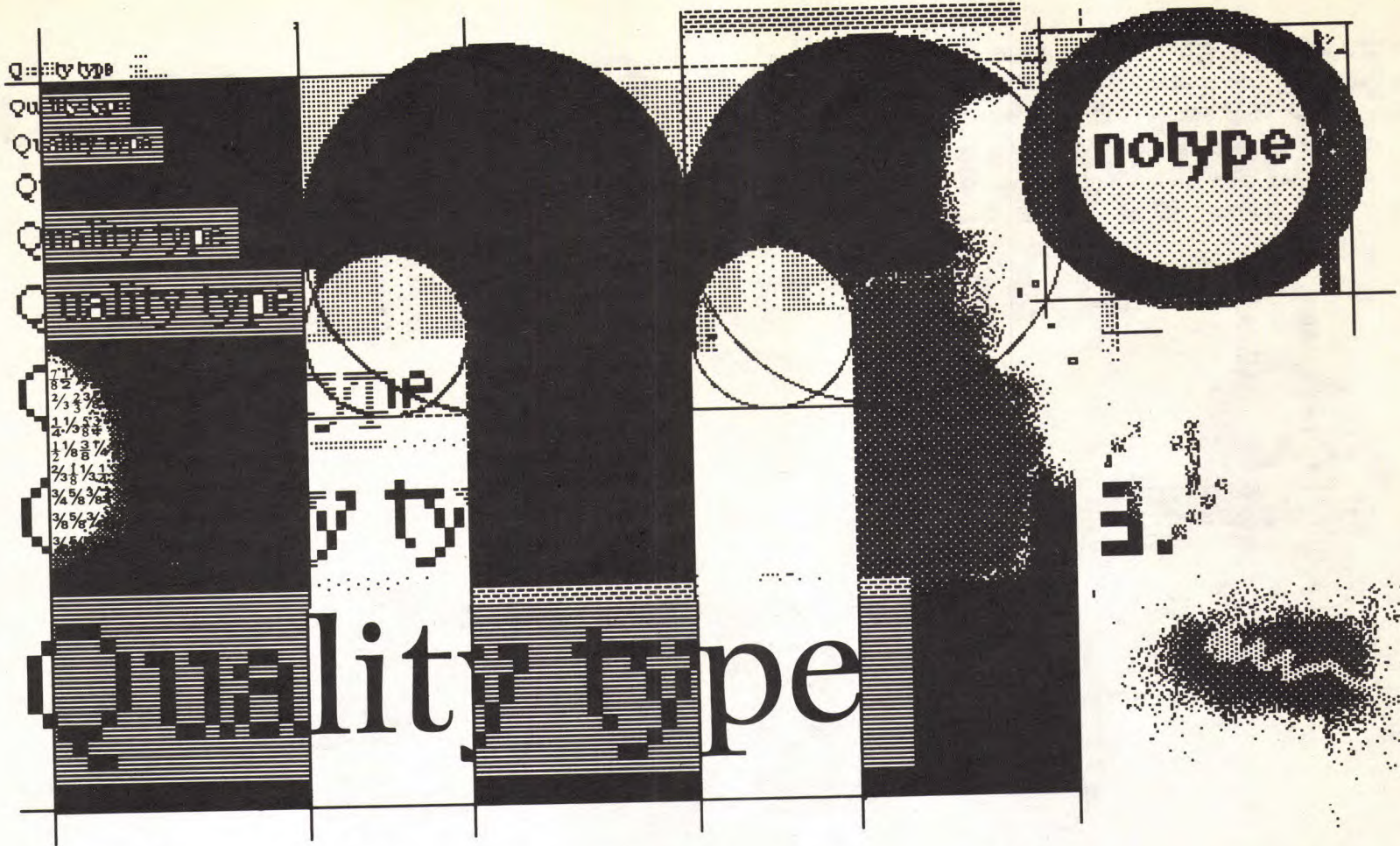
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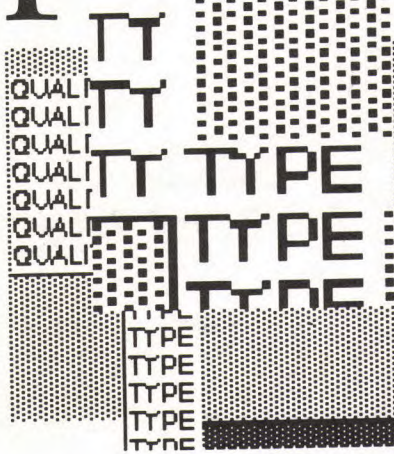
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ITC Barcelona®	4-7
ITC Bauhaus®	45
ITC Benguiat® with Condensed	45, 48
ITC Benguiat Gothic®	45
ITC Berkeley Oldstyle®	26-29
ITC Cheltenham® with Condensed	52, 53
ITC Franklin Gothic®	3, 8
ITC Galliard®	3, 14-17, 45
ITC Gorilla®	45
ITC Honda®	45
ITC Jamine™	Front Cover, 2, 30-35
ITC Kabel®	18-21
ITC Lubalin Graph®	22-25
ITC Machine Bold®	36
ITC Mixage®	46, 47, 50, 51
ITC Newtext®	2
ITC Novarese®	10-13
ITC Quorum®	36-41
ITC Panache™	3
ITC Serif Gothic®	5, 7
ITC Souvenir®	42, 43, 45
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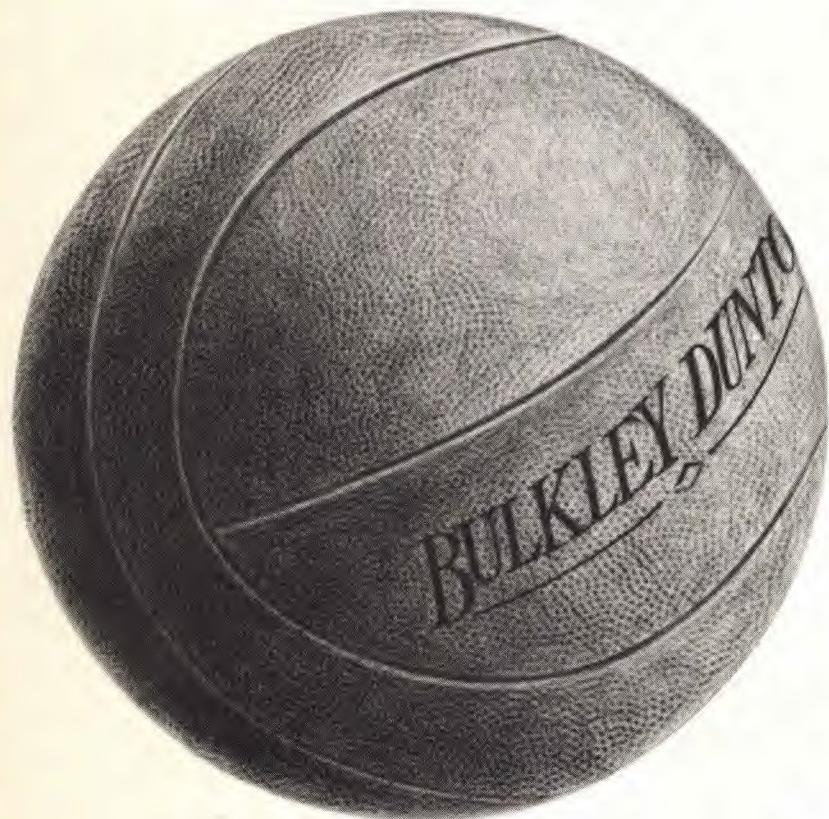
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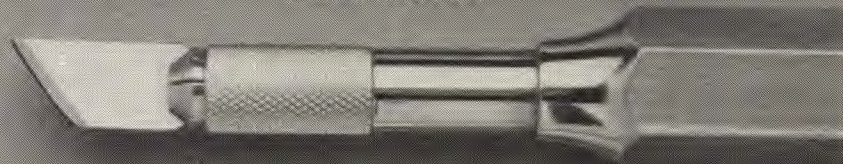
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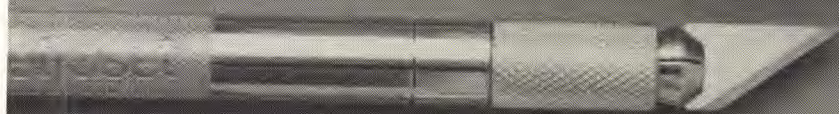
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 Bold
Bold Italic
 Black
Black Italic

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 Bold
 Ultra

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Black Italic

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Regular Italic
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Bold Italic
 Ultra
Ultra Italic

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 Medium
Medium Italic
 Demi
Demi Italic
 Heavy
Heavy Italic

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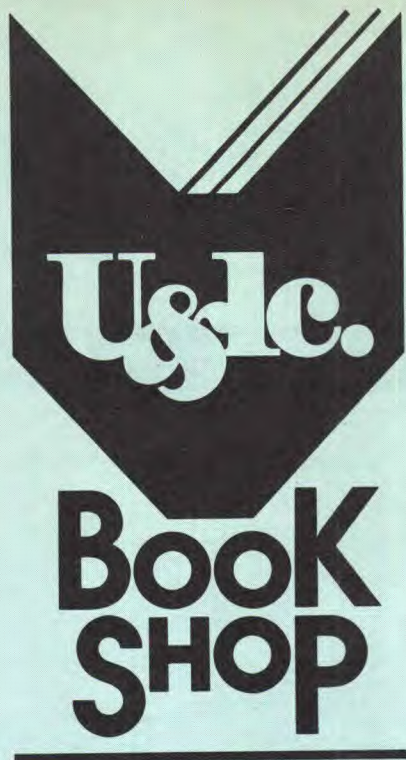
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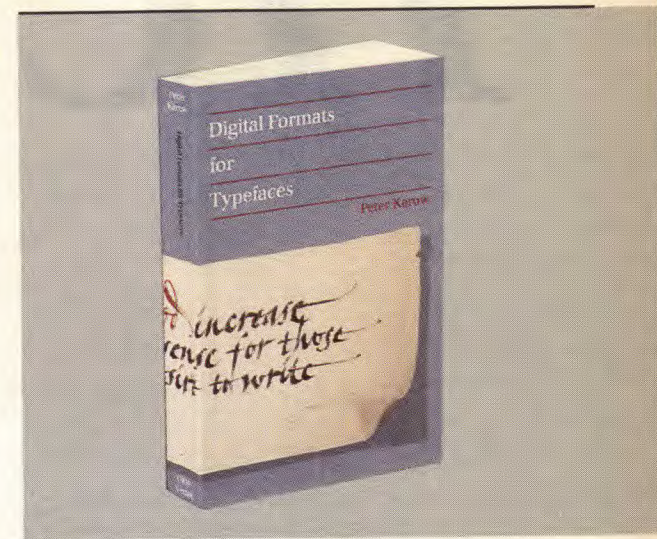
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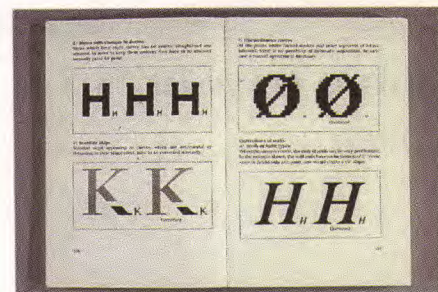


Not a book for everyone, but yet a book everyone should have.

Everyone, that is, who is interested in how the new technology has influenced the letterforms that we are all familiar with. This book tells how digital systems have made possible the "inexhaustible fountains" of type the old metal typesetters dreamed of, and the "rubber fonts" that will allow any amount of copy to fit. It also explains how digital typography makes possible the professional-looking documents that desktop publishers have yearned to produce all these years.

Mr. Karow is a pioneer in digitizing typefaces who has helped to define the pathways that have produced the current systems for describing typefaces by computer. He has carefully and accurately noted and annotated the thinking that has led us to where we are today.

Just as early designers and matrix cutters had to play tricks, such as inscribing ink traps into their metal faces, and completely change the design of characters from the 6 pt versions to the 24 pt fonts to achieve a consistent look to the family of letters called by the same name, so modern day electronic letter-workers must avoid certain angles, curves, and curve-to-straight transitions that can produce unfortunate visual results under the

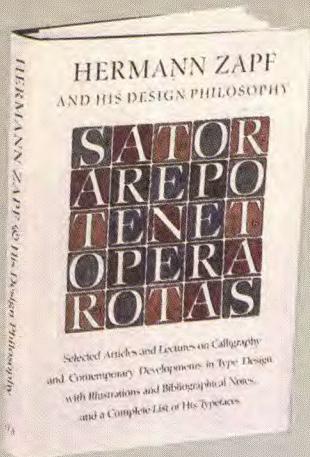


domination of the feared raster of digital output. This book will provide great insight into these problems of the typeface digitize, insight that should help the modern type user specify typefaces more effectively.

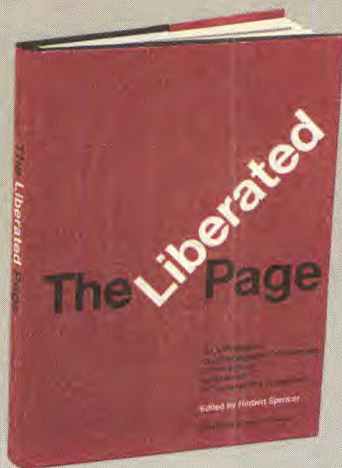
A warning. This is a book for the serious student/user of typefaces and typography. It is readable, clear, accurate, technical and detailed. It's authoritative, and a careful reading can be very rewarding.

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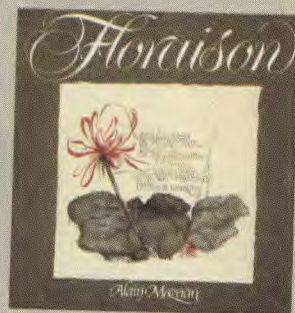
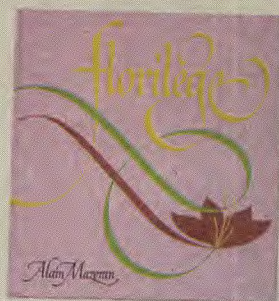
**Hermann Zapf
And His Design Philosophy**



The Liberated Page
Edited by Herbert Spencer; foreword by Aaron Burns



Florilege/Floraïson
Collected by Alain Mazeran



HORA FUGIT—CARPE DIEM, Time flies—seize the day... nothing could be more appropriate to describe the book offered by the Society of Typographic Arts, Chicago, containing selected articles and lectures on calligraphy and developments in type design by this famous typeface designer.

This work explores all the elements of letterform from calligraphy to the design of letters for the electronic age, and the design of the printed page from freehand lettering to the future of digitally described pages. It also reviews the technological changes in letterforms and asks, "Are we seeing the end of Classic Typography?"

Since 1948 Hermann Zapf has designed 175 alphabets for hand composition, for the Linotype typesetting machine, and for photocomposition and digital laser systems. These alphabets are shown in this book, some for the first time. You can explore Mr. Zapf's journey through the alphabet of his type designs from Alahram Arabic, past his famous ITC Dingbat series, Melior, Optima and Palatino to his Zodiac Signs. What a trip, and what a well-worn path for typographers and type directors the world over.

An introduction by book designer Carl Zahn includes a brief biography of Mr. Zapf.

254 pages. 8 1/4" x 12 1/4". 100 plates, many in color. #1002. \$50.00.



An anthology of major typographic experiments of this century as recorded in *Typographica* magazine.

If you think today's typography is a revolt against the "Swiss Typography," "the gray page," "the grid," etc., until you step back to the future "you ain't seen nothin' yet."

The material in this singular book was gleaned from the 32 issues of *Typographica* magazine (1949-1967) edited by Herbert Spencer, a world famous practicing designer and consultant to several large companies in Great Britain.

The foreword by Aaron Burns sets the piece in proper perspective for today's designers and typophiles.

Follow the progression of avant garde leaders in the use of typography. Robert Massin, Joshua Reichert, Dieter Rot, Brownjohn, Chermayeff and Geismar, Henryk Berlewi, Herbert Bayer, and Piet Zwart and more.

This book is a real service to those of us not fortunate enough to have been there the first time around. Here are the major typographic experiments of the mid-20th century. You can see their boldness in the many illustrations, focus on their significance—thanks to Mr. Spencer's lucid text.

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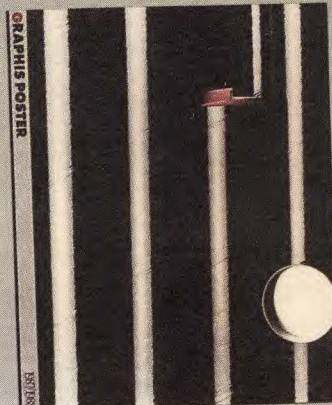
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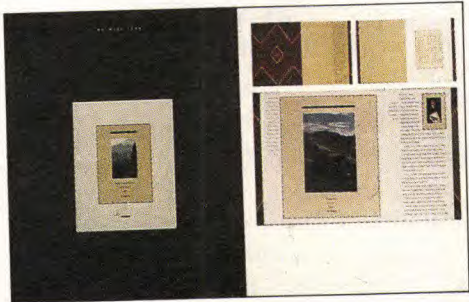
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